



William Addison Dwiggins
“BLACK & WHITE SMITH,” 1880-1956

Title page lettering, *WAD: The Work of W.A. Dwiggins*, ALGA, New York 1937, 9.5 cm wide

What's a Dwiggins? VOCATIONS & AVOCATIONS

LETTERING & CALLIGRAPHY

ILLUSTRATION

ADVERTISING & EDITORIAL DESIGN

WRITING

PRIVATE PRESS PUBLISHING

BOOK DESIGN

MODULAR ORNAMENT

TYPE DESIGN

MARIONETTES

1900

1910

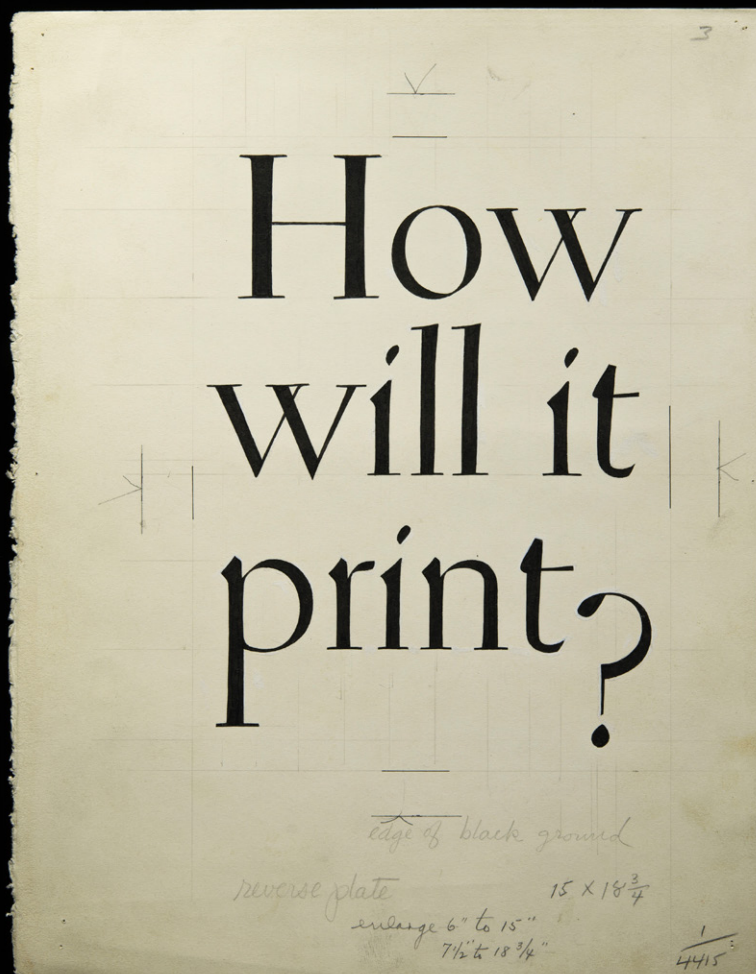
1920

1930

1940

1950

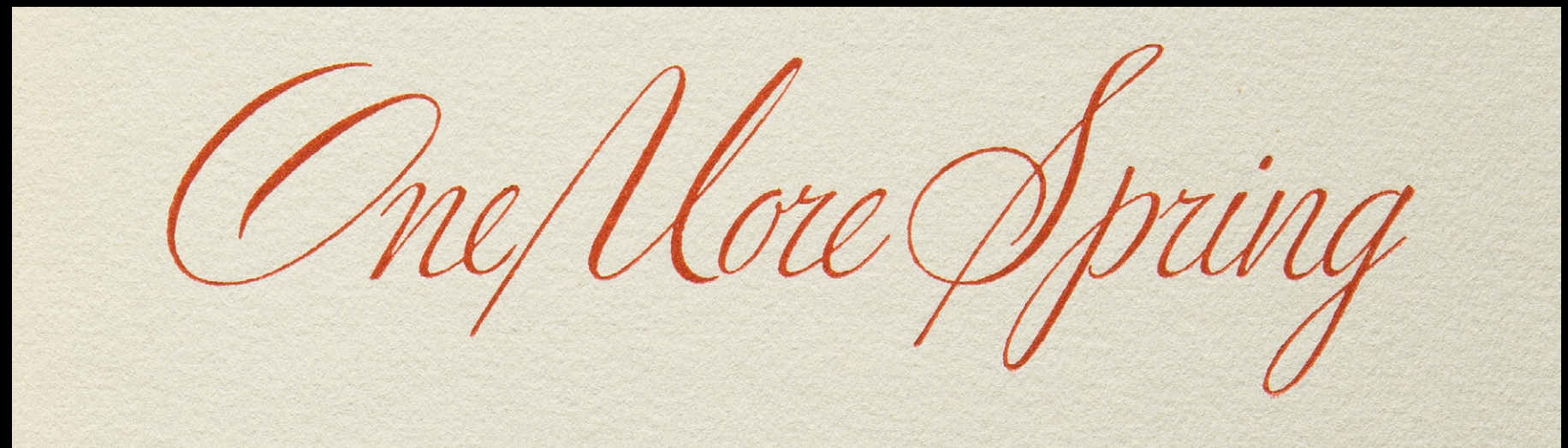
1956



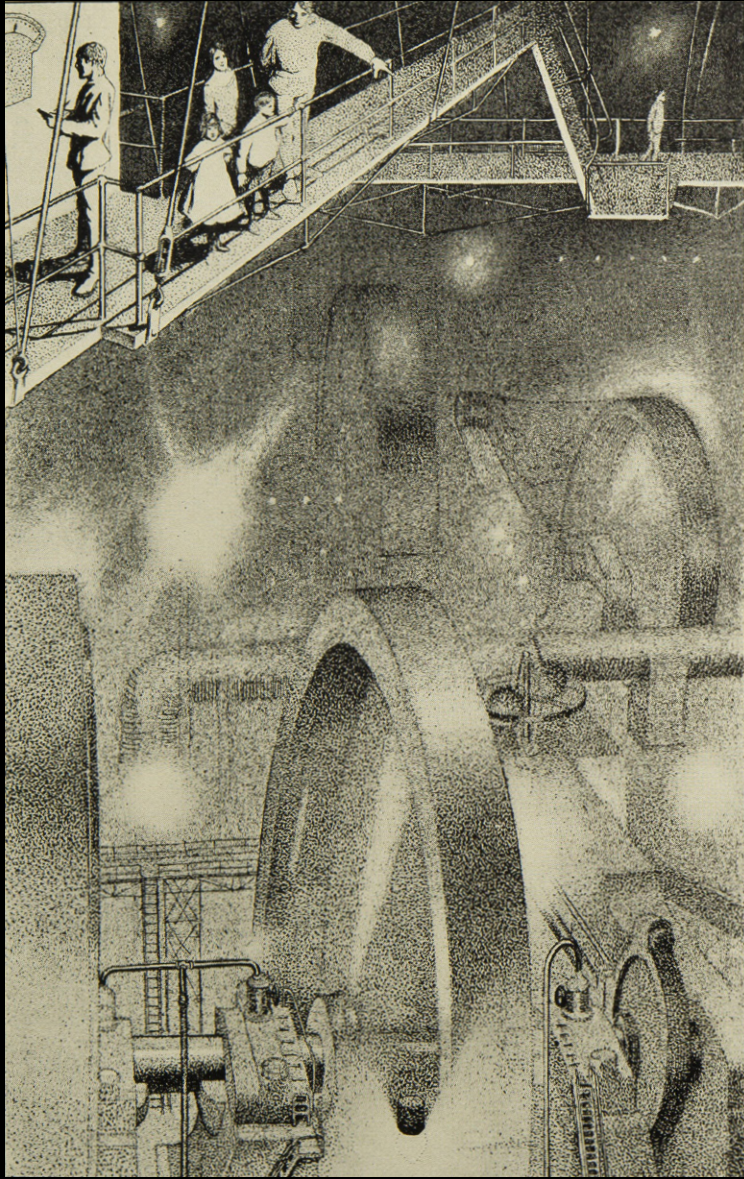
Lettering & Calligraphy

Innumerable hand lettered headlines & ads, covers, jackets, titles, shelfbacks, etc.

At least 11 publications hand lettered throughout
Secretary, President (as *Hermann Püterschein*),
and only active member, Society of Calligraphers



Original lettering for Warren's Paper, 1920s, 20 x 25.7 cm; Title lettering from *One More Spring* by Robert Nathan, Overbrook Press, Stamford, 1935, 9.7 cm wide

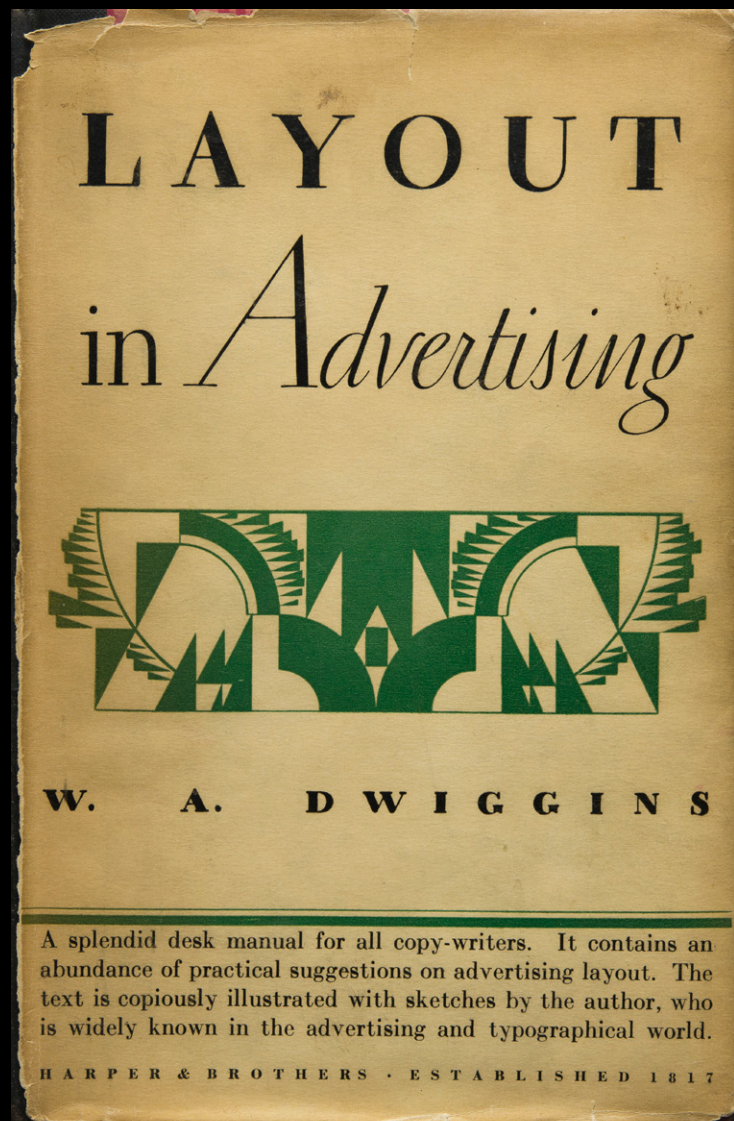


Illustration

Prolific advertising and editorial illustrator

Illustrated and/or decorated over 80 books

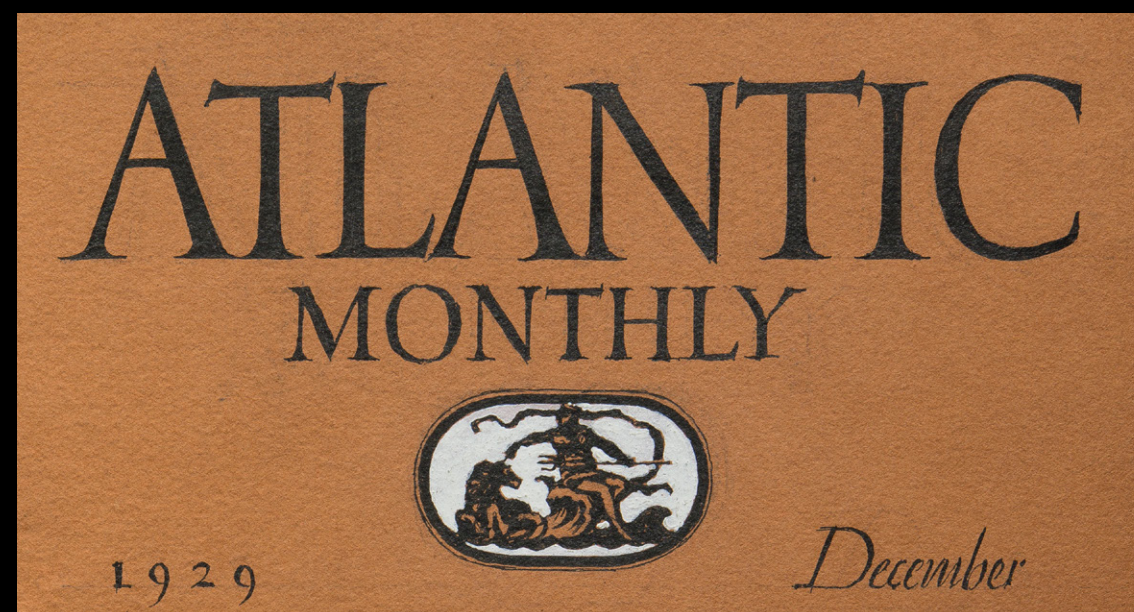




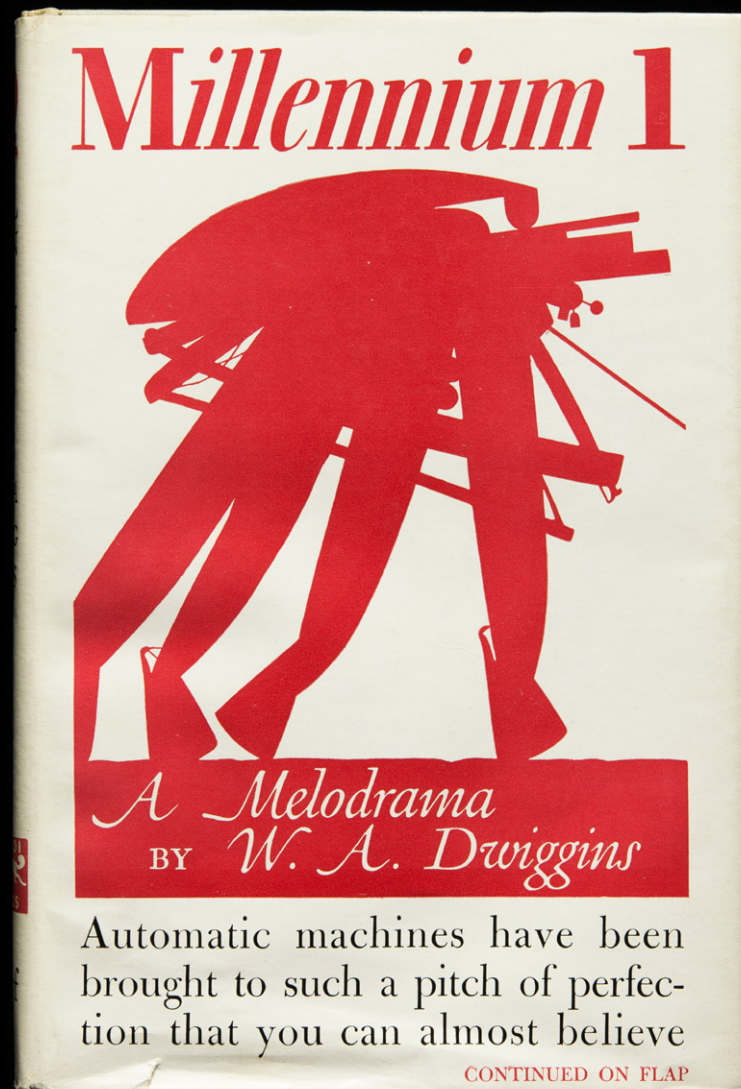
Advertising & Editorial Design

Author of *Layout in Advertising*

Contributed formats, headers and decoration to The Atlantic, Harper's, House Beautiful, Life etc.



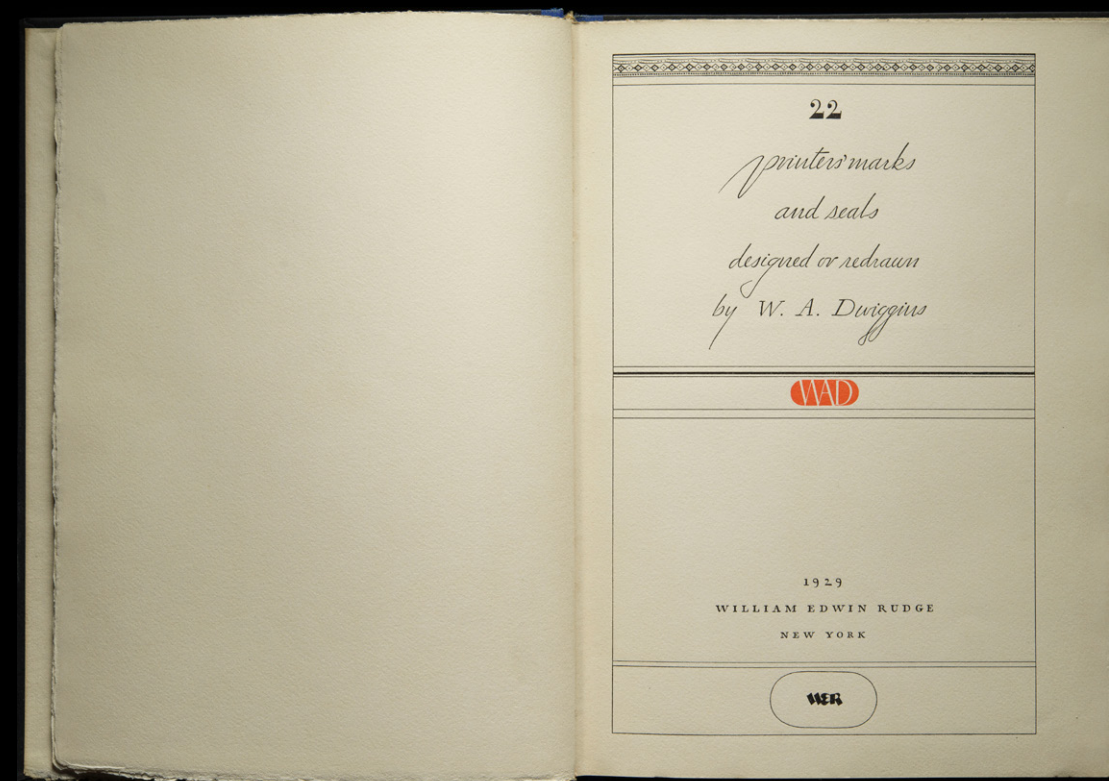
Layout in Advertising, Harper, New York, 1928, 14.7 x 22.2 cm; Original comp of cover design for the *Atlantic Monthly*, 1929, 16.5 cm wide



Writing

Author of over 10 books, plus numerous articles, short stories, and marionette plays, including those by his alter-ego *Hermann Püterschein*

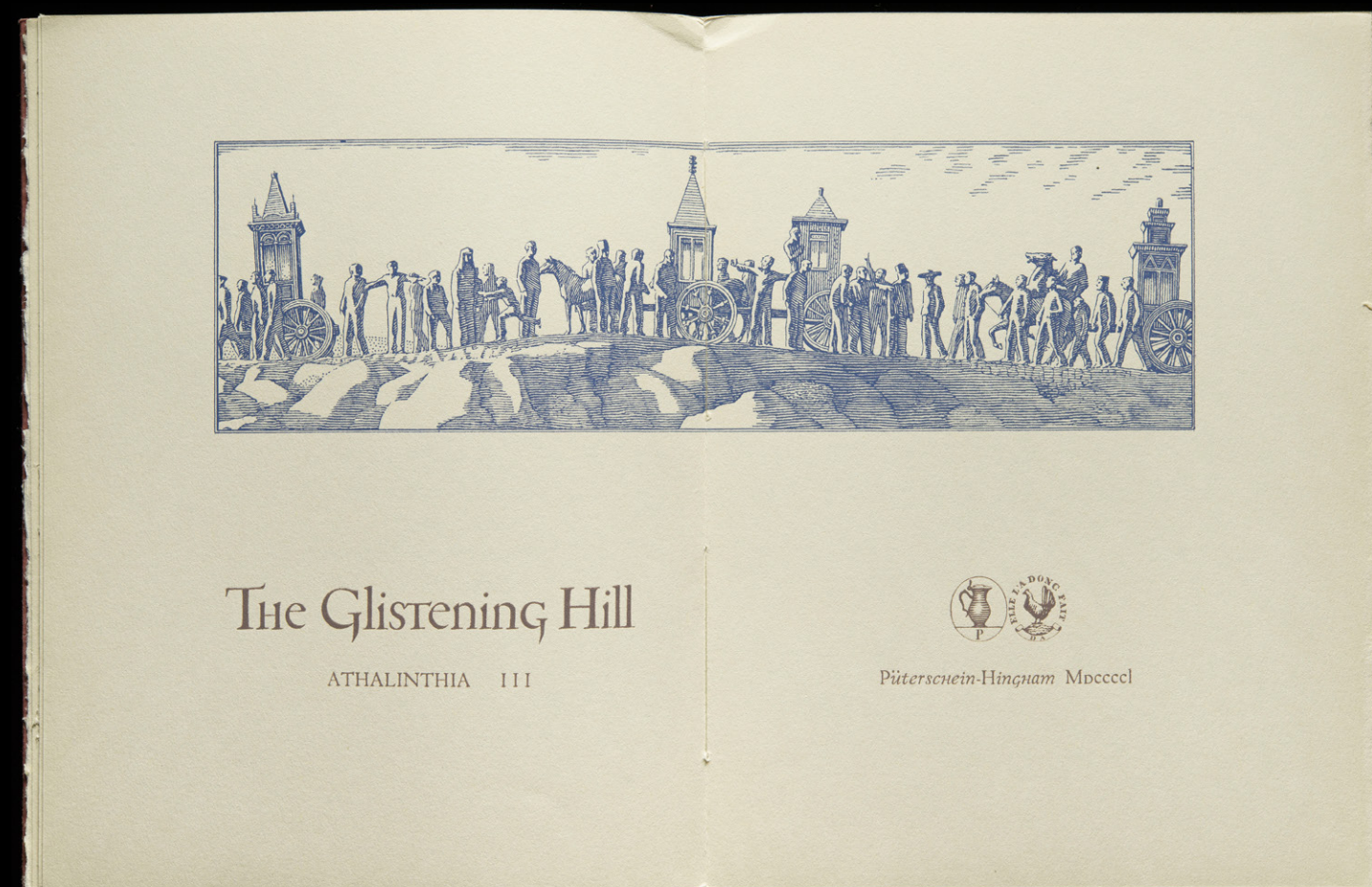
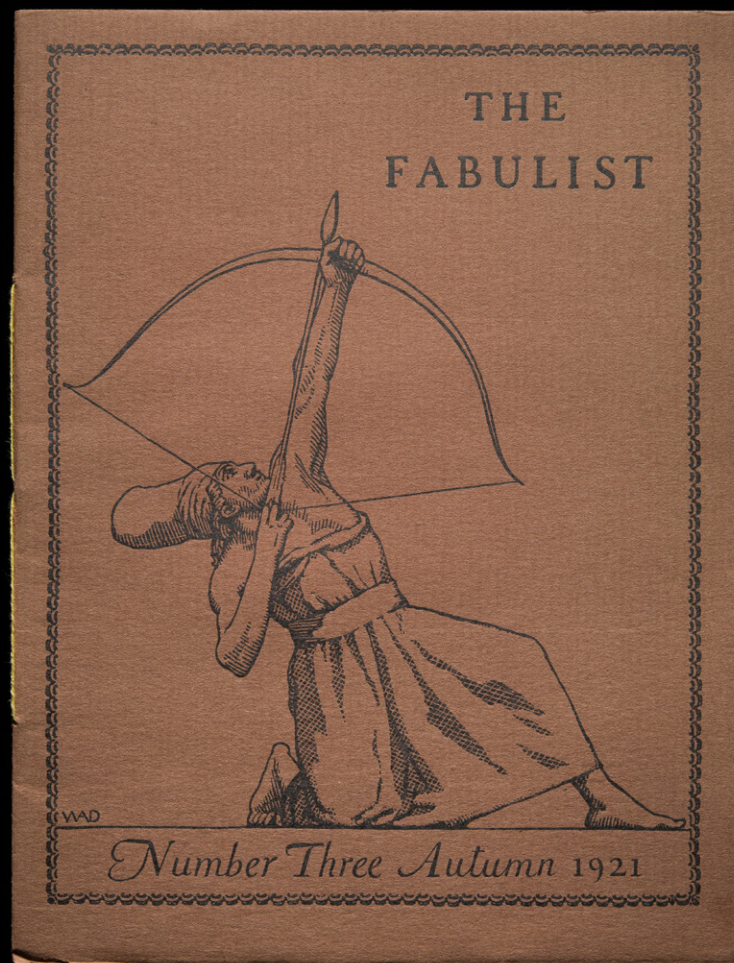
Coined the term “graphic designer” in 1922 article



Millenium 1, Knopf, New York, 1945, 12.2 x 18.1 cm; *22 Printers Marks and Seals*, Rudge, New York, 1929, 31.9 x 22.2 cm

Private Press Publishing

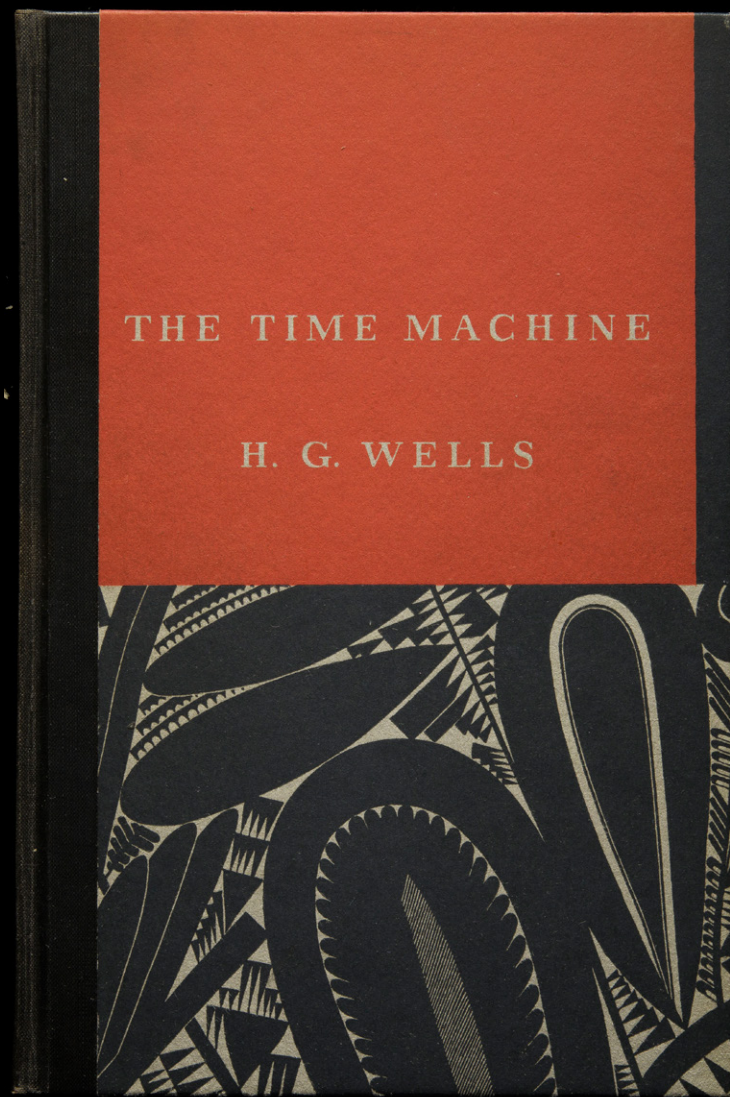
Dozens of publications under the imprints White Elephant, The Fabulist, Society of Calligraphers, and Püterschein-Hingham



The Fabulist Number Three, 1921, Boston, 18.3 x 24 cm ; *The Glistening Hill*, Püterschein-Hingham, 1950, 29.2 x 19 cm

Book Design

Designed over 300 trade books, mostly for Knopf, and numerous special editions for The Limited Editions Club and others



The Time Machine by H.G. Wells, Random House, New York, 1931, 15.6 x 23.5 cm; Assorted shelfbacks

Modular Ornament

Developed original technique of building up ornamental illustrations from modular elements



Illustration from *The Saturday Review*, 1927, 7.7 x 10.5 cm; Sample page from *Warren's Standard Printing Papers*, circa 1928, 15 cm wide

Type Design

Designed 4 published and 8 experimental typefaces
under contract to Mergenthaler Linotype

Metro

Electra

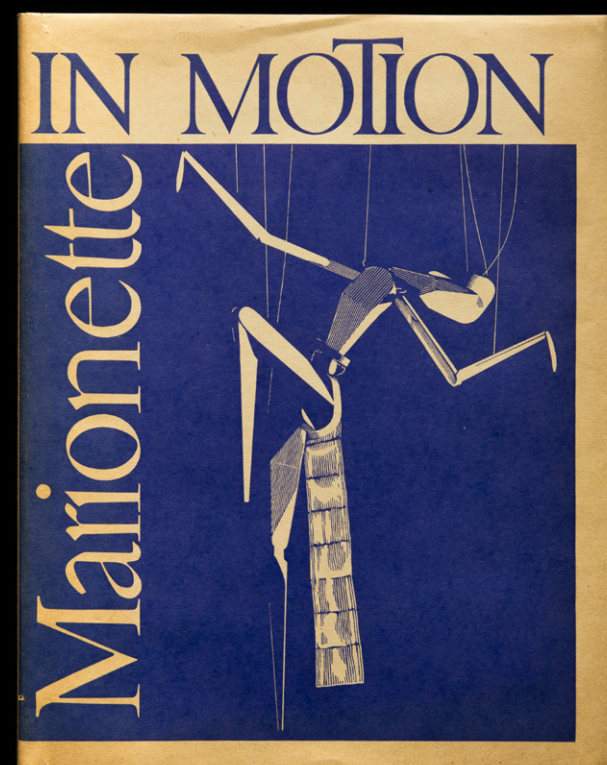
Caledonia



Marionettes

Created complete marionette theatre, carving the marionettes and writing the plays

Author of *Marionette in Motion*, and subject of *The Dwiggin's Marionettes*, a major monograph



Dwiggin's with self portrait marionette; *Marionette In Motion*, Puppetry Imprints, Detroit, 1939, 15.2 x 19.7 cm; Pochoir printed ticket, circa 1935, 12 x 11.5 cm

1900

1910

1920

1930

1940

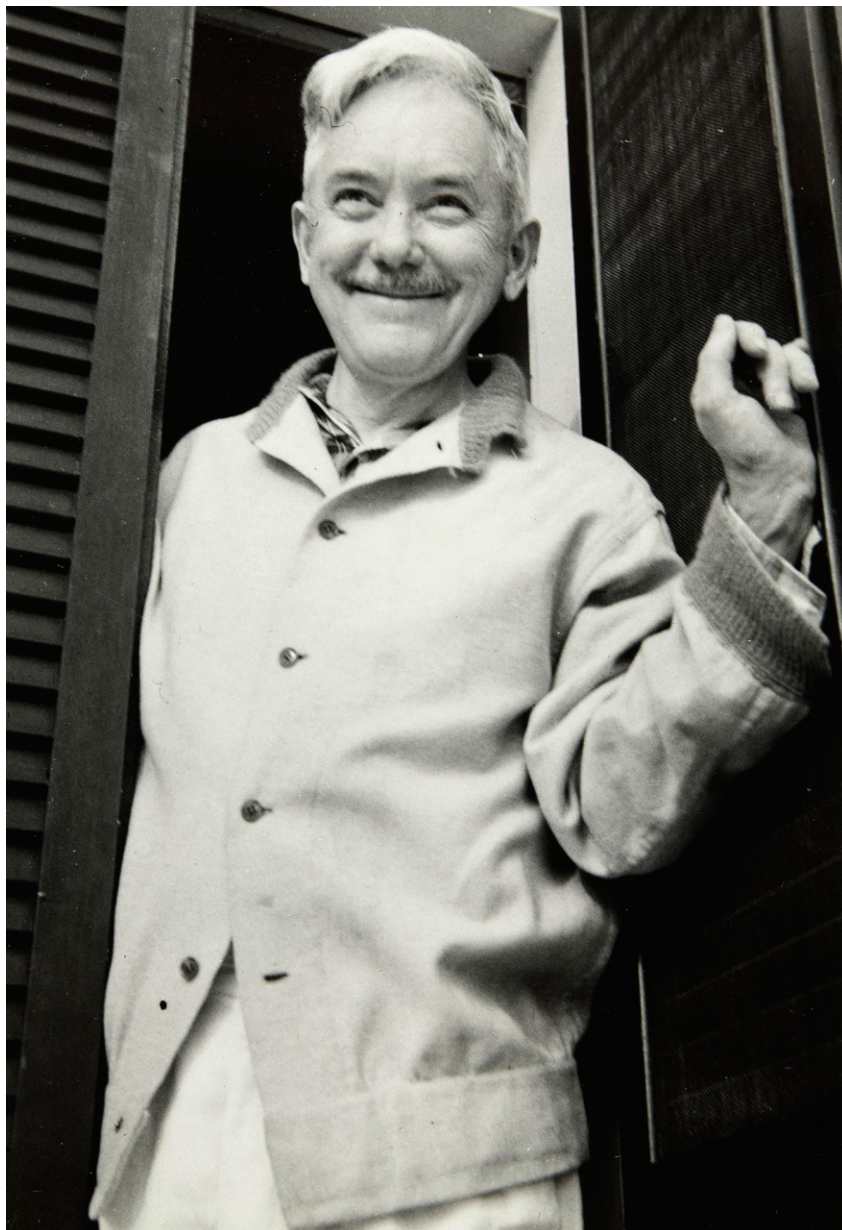
1950

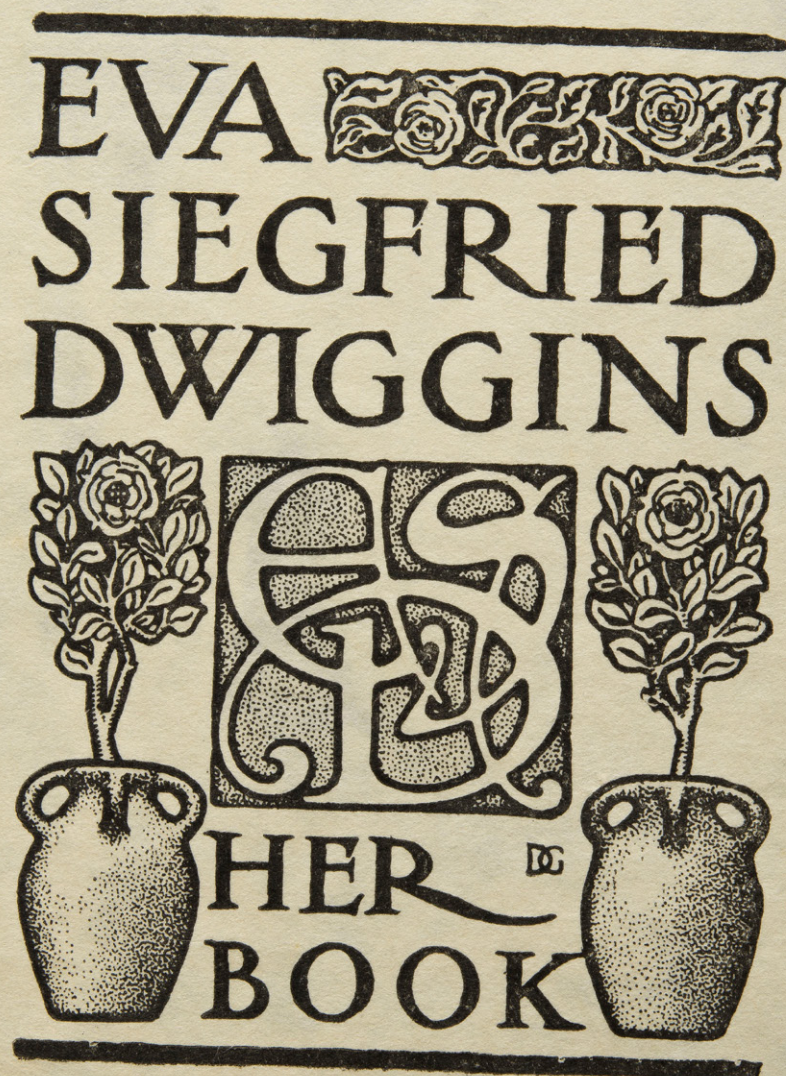
1956

LETTERING & CALLIGRAPHY

MODULAR ORNAMENT

TYPE DESIGN





WILL DWIGGINS
TYPOGRAPHIC
DESIGN·LETTER
ING·HINGHAM
CENTRE·MASS·

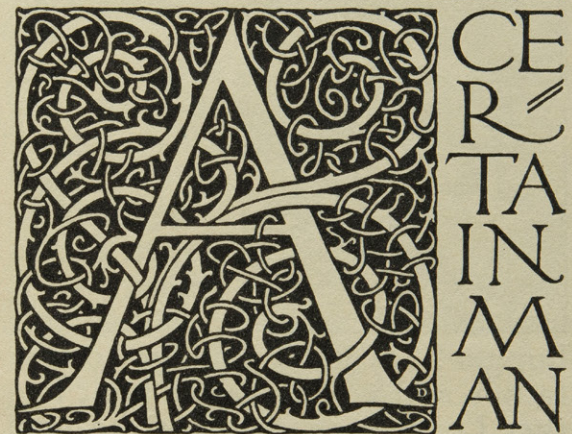
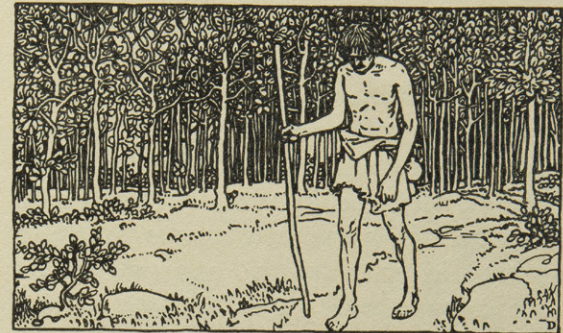
Bookplate for his mother with monogram by Frederic Goudy, circa 1900, 7 x 10 cm; Address label, circa 1905, 5 x 8 cm

THE
PARABLE
OF THE
PRODIGAL
SON

THE
PARABLE
OF THE
PRODIGAL
SON

The Parable of the Prodigal Son, Alfred Bartlett, Boston, 1905, 12.5 x 20 cm

had two sons. And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living. And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living. ❧❧



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Robert Louis Stevenson

THE
MEANING
OF
FRIENDSHIP

By ROBERT LOUIS
STEVENSON

With an *Introductory Note* by
Edwin Osgood Grover

¶ Lettered by W. A. DWIGGINS

Amicum, amico



CHICAGO 1909
The Canterbury Company

is better to give than to receive, to
serve than to use our compan-
ions; and above all, where there
is no question of service upon
either side, that it is good to

COMPANIONSHIP

BUT SURELY
it is no very extrava-
gant opinion that it
is better to give than to receive, to
serve than to use our compan-
ions; and above all, where there
is no question of service upon
either side, that it is good to
enjoy their company like a
natural man.

ROBERT LOUIS STEVENSON

and the best that we find in our travels is an honest friend. He is a fortunate voyager who finds many. We travel indeed to find them. They are the end and re-

family happier for his presence, to renounce when that shall be necessary & not be embittered, to keep a few friends, but these without capitulation—

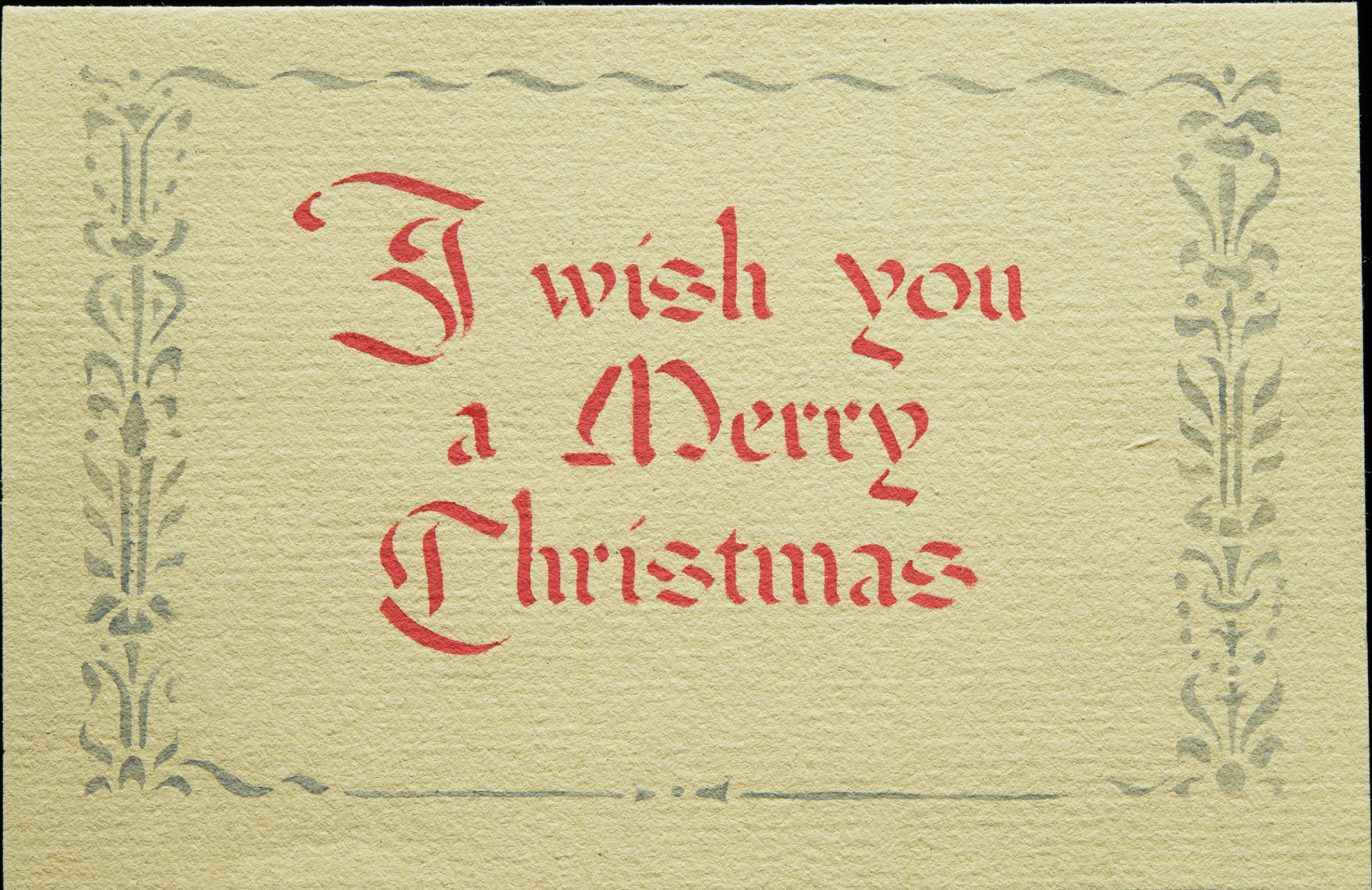
of imperfections we gladly welcome even partial intimacies. And if we find but one to whom we can speak out our heart freely, with

for once that we are disappointed in our friend; that it is we who seem most frequently undeserving of the love that unites us & and



This is Christ the Lord,
Masters be ye glad!
Christmas is come in
And no folk should be sad
Nowell! Nowell!
Nowell! Nowell!
Sing we clear!
Holpen are all folk on earth
Born is God's Son so dear


Christmas card with pochoir printed initial letters, circa 1908, 18.7 x 15 cm



I wish you
a Merry
Christmas

Pochoir printed Christmas card, circa 1908, 12 x 7.8 cm

eye, and a tooth for a tooth:
But I say unto you, That ye
resist not evil: but whoso/
ever shall smite thee on thy
right cheek, turn to him the
other also. And if any man
will sue thee at the law & take

E HAVE
heard that it
hath been said,
An eye for an
eye, and a tooth for a tooth:
But I say unto you, That ye
resist not evil: but whoso/
ever shall smite thee on thy
right cheek, turn to him the
other also. And if any man
will sue thee at the law & take
away thy coat, let him have
thy cloke also. And whoso/
ever shall compel thee to go
a mile, go with him twain.
Give to him that asketh thee,
& from him that would bor/
row of thee turn not thou away.

Print
DIRECT-BY-MAIL
ADVERTISING
and
SELLING-IDEAS
FOR PRINTERS

Circulation
11,700 each Issue

Published Coöperatively
BRAD STEPHENS & CO. BOSTON

Cover design of *Print: Direct-by-Mail Advertising*, Brad Stephens, Boston, circa 1912, 14 x 20.5 cm

DIRECT ADVERTISING & SAMPLE BOOK OF MILL BRAND PAPERS

PUBLISHED BY
PAPER MAKERS ADVERTISING CLUB

WAD

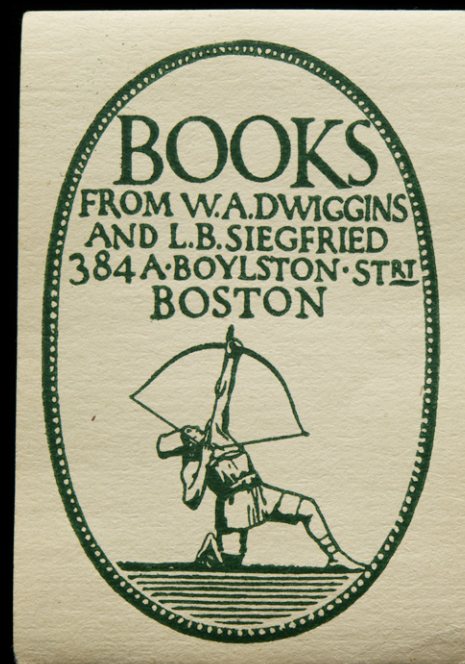
REGISTERED U. S. PATENT OFFICE



DWIGGINS THE SALESMAN

The always obliging Dwiggins poses as a salesman for a commercial photographer's photo to be used by an artist in making a wash drawing for a booklet W. A. D. had designed. Date, 1917 or '18.

Cover design of *Direct Advertising*, circa 1916, 21.5 x 28 cm; Magazine clipping

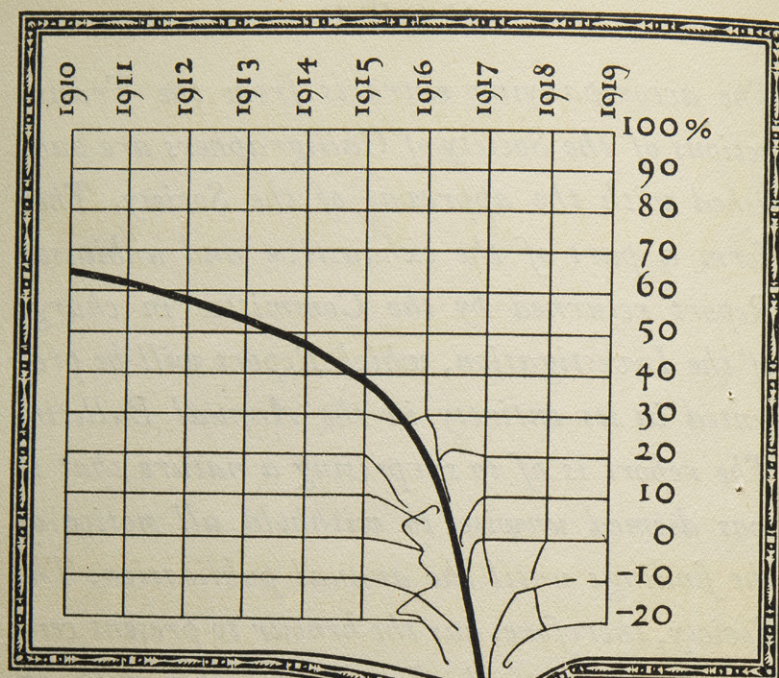


EXTRACTS FROM
An Investigation
INTO THE
PHYSICAL PROPERTIES
of Books
AS THEY ARE AT PRESENT PUBLISHED
UNDERTAKEN BY
The Society of Calligraphers
PRICE 50 CENTS



1919
Published for the Society of Calligraphers by
W. A. DWIGGINS AND
L. B. SIEGFRIED
BOSTON

Address label, circa 1919, 4 x 5.6 cm; *Extracts from an Investigation into the Physical Properties of Books*, Society of Calligraphers, Boston, 1919, 15.2 x 21.6 cm



A chart showing the percentage of excellence in the physical properties of books published since 1910.

Transactions of the Society of Calligraphers

IT may be said in introduction that the Society's Investigation into the Physical Properties of Books was undertaken by a special committee whose personnel insured that its consideration would be thorough and unbiassed.

The Committee began its labour by an examination of all books published in America since the year 1910. This examination forced upon the investigators the conclusion that "All Books of the present day are Badly Made." The conclusion was unanimous.

Working out from this basic fact in an effort to arrive at the reasons underlying the evil, the Committee held numerous sittings in consultation with men concerned with various branches of printing and publishing. From these sittings there developed a mass of information of an unusual and stimulating character.

The publishers have chosen from the Record of the examination a few examples, not because they are extraordinary but because they present typical points of view. They are transcribed verbatim. It will be obvious that in certain cases it has been no more than courteous to suppress the names of the persons assisting the investigation. For the sake of uniformity it has been deemed wise to follow this practice throughout.

THE
FABULIST



Number Three Autumn 1921

The Fabulist Number Three, Boston, 1921, 18.3 x 24 cm



I

I heard the breakers boom and roar,
The keel scrape on uncharted sand;
And lo, an undiscovered land
Loomed dark above the ocean-floor.

All night I waited, till the dawn
Came singing from the ocean-rim;
I waited till the moon grew dim
And one by one the stars had gone.

2

A wind came with the dawn; and high
Above, the mists of morning cleared;
I saw a mighty hill upreared
Clean cut against the southern sky.

It was a spur of some great range
Whose peaks lay inland mile on mile;
And yet that motionless profile
Seemed suddenly to slip and change

Into a Lion, with bowed head
Laid out along its tawny paws;
A granite boulder in its jaws,
And quiet eyes deep socketed.

It was a thing of dream and myth
To overlook a fabled sea.
It was a hill of mystery,
And lonely as a monolith.

Its shaggy sides were overrun
With stunted birch and starven fir,
And patched with clearings where the burr
And briar dozed beneath the sun.

Its front out-jutted bare and steep,
A promontory to the sea.
The wind strove there eternally
To break that hill's eternal sleep.

3

I heard the breakers boom and roar,
The keel scrape on uncharted sand;
And lo, an undiscovered land
Loomed dark above the ocean-floor.

30
LEAVITT STREET
HINGHAM MASSACHUSETTS

W. A. DWIGGINS 30 *Ipswich Street* BOSTON


30
LEAVITT STREET
HINGHAM MASSACHUSETTS

W. A. DWIGGINS 30 *Ipswich Street* BOSTON

Letterhead for home, 1920s, 21.4 x 27.8 cm; Letterhead for office, 1920s, 15.7 x 24 cm

More Business
through
Illustrated
Business *and*
Return Cards

An
Invitation
to
*Business
Executives*



Please
Check
&
Pass on

To the President
Treasurer
General Mgr.
Secretary
Sales Mgr.
Advertising Mgr.
Export Mgr.
Purchasing Agt.

*THE next twenty-six pages contain
13 WARREN ADVERTISEMENTS that
will appear during the year 1926 in
the SATURDAY EVENING POST, COLLIERS
and the LITERARY DIGEST—*

*also 13 Predictions about the use
of PRINTING as a part of selling*

Mrs. Wilson
ignores some
important
advertisements

S.D. Warren Company



Boston, Massachusetts

New

Warren's

CUMBERLAND DULL

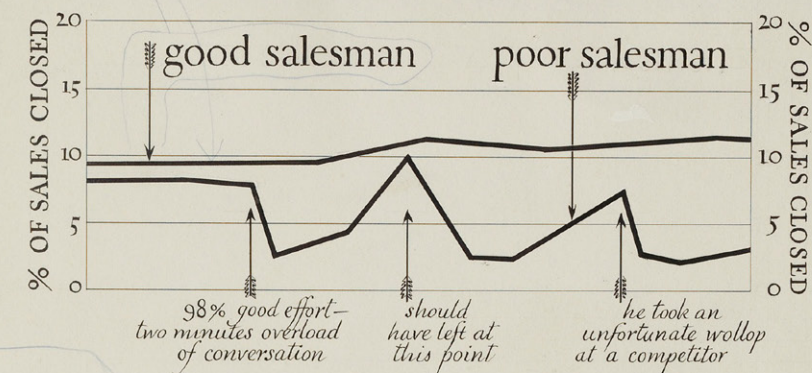
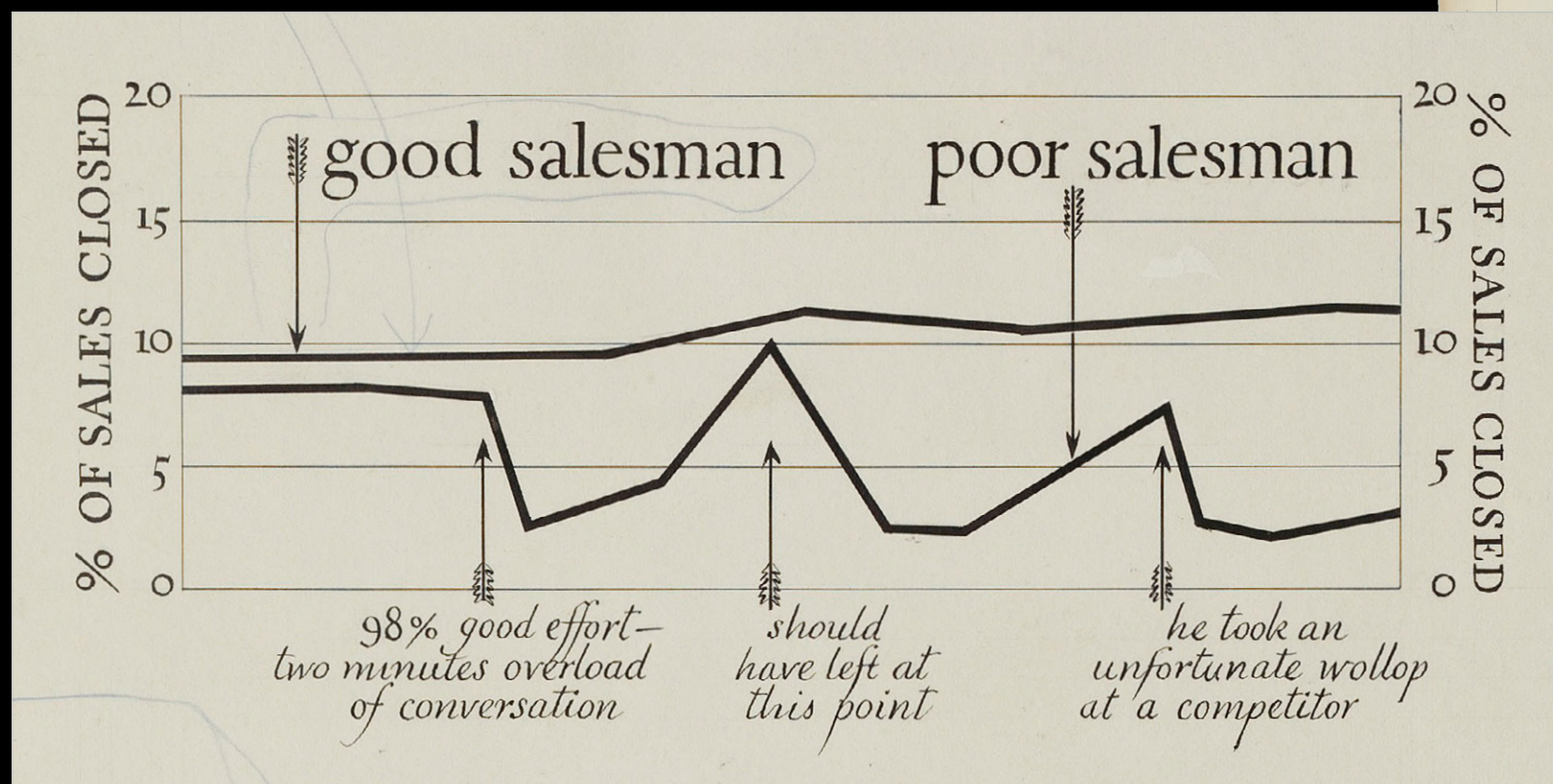
*A dull coated book paper that produces soft rich halftone printing
with no distortion*

*— reads like antique surface
does not fill the printing plate
nor muddy the ink*

When business steps up=
we'll get our share

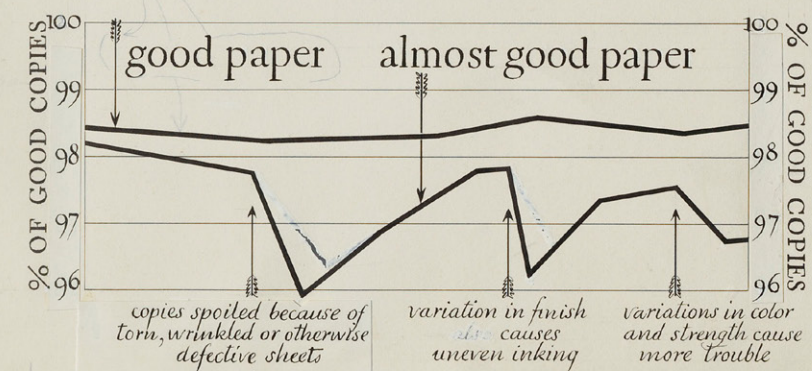
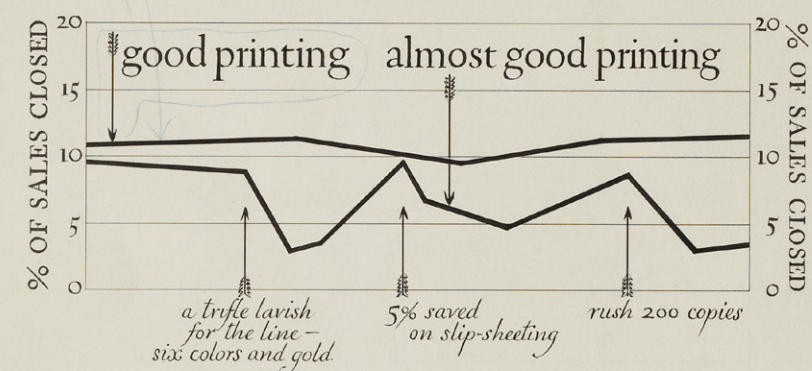
WARREN'S White
DUO-SERVE ENVELOPES
250 $9\frac{1}{2} \times 12\frac{5}{8}$

for use with
N^o 6 $\frac{3}{4}$ Commercial Correspondence Envelope



"good salesman" arrow and graph line in red.

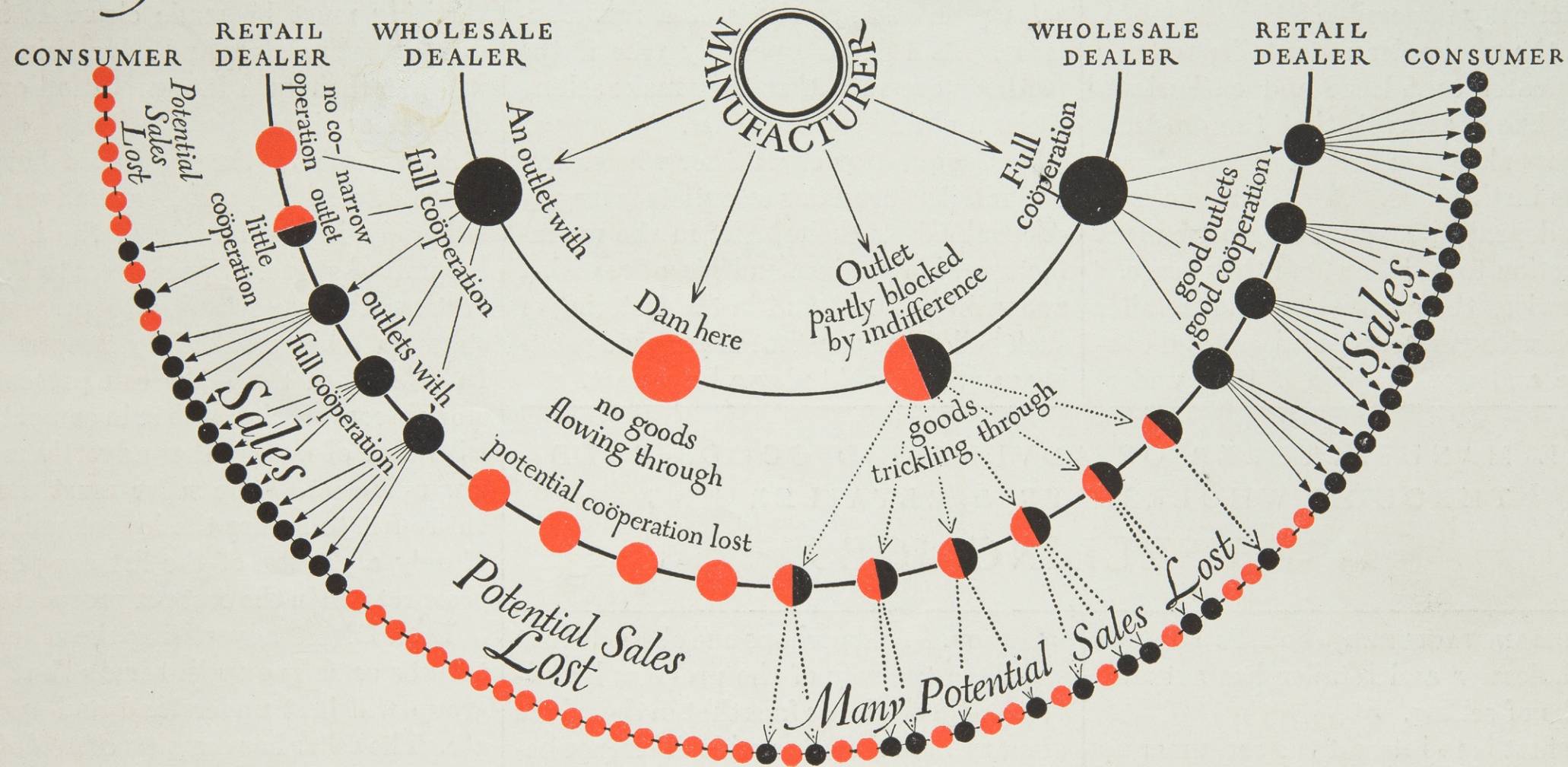
rest in black



Note these percentages. They were about right for spoilage. I can't get the down breaks for poor paper lower without confusing the graph.

Original art, advertising infographic for Warren's Paper, circa 1928, 40 x 55 cm

Are your wholesalers and retailers Outlets? or Dams?



SPACE ADVERTISING interests many people in certain merchandise. A large percentage of these interested people can be persuaded to buy this merchandise, or would buy it without further urging if it were readily available. Certain wholesalers and certain retailers represent the logical outlets or channels through which this merchandise should flow to interested people. When such wholesalers and retailers are

not enthusiastically helping the flow of merchandise, they become dams which stop its flow into fertile territories.

To reduce the size and number of DAMS and increase the number and size of the OUTLETS by stimulating the interest and enthusiasm of wholesalers and retailers is partly the job of DIRECT ADVERTISING. The following pages show why this is true and how the job may be approached.

T H E
Society of Calligraphers
Office of the Secretary
201 *Fenway Studios*
30 *Ipswich Street*
B O S T O N

T H E
Society of Calligraphers
Office of the Secretary
201 *Fenway Studios*
30 *Ipswich Street*
B O S T O N

Envelope for Society of Calligraphers, 1925, 23 x 15 cm

ARTICLE
I

THE Society of Calligraphers exists to stimulate interest in the production of Fine Printing; to foster the appreciation of the graphic arts allied with printing; and, particularly, to contribute toward maintaining the dignity of the characters of the alphabet.

ARTICLE
XVI

Section 1

IT is proper for the Society to choose persons who are distinguished for their accomplishment in the Arts, and to elect them Honorary Members of the Society.

Section 2

CANDIDATES for Honorary Membership are to be proposed by the Board of Regents only.

Section 3

HONORARY Members may be elected at any regular business meeting by members present.

Section 4

AN Honorary Member shall enjoy all the privileges of membership, and in addition may receive gratuitously the publications of the Society.

Section 5

AN Honorary Member is exempted from the payment of an entrance fee, and from all dues.

The Honorary Members of the Society:

GEORGE G. ADOMEIT
BEATRICE L. BECKER
JOHN BIANCHI
EDGAR SUMNER BLISS
HENRY LEWIS BULLEN
EARNEST ELMO CALKINS
THOMAS MAITLAND CLELAND
OSWALD BRUCE COOPER
JOHN COTTON DANA
FREDERIC W. GOUDY
CHARLES HOPKINSON
HENRY LEWIS JOHNSON
ALFRED A. KNOPF
HENRY W. KENT
STANLEY MORISON
CARL PURINGTON ROLLINS
BRUCE ROGERS
RUDOLPH RUZICKA
HENRY H. TAYLOR
DANIEL BERKELEY UPDIKE
FRANK WEITENKAMPF
GEORGE PARKER WINSHIP

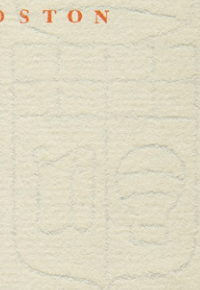
B O S T O N *May 11th 1925*

The SOCIETY of
Calligraphers
From the office
of the Secretary
201 Fenway Studios
30 Ipswich Street
BOSTON

THE SOCIETY OF
CALLIGRAPHERS



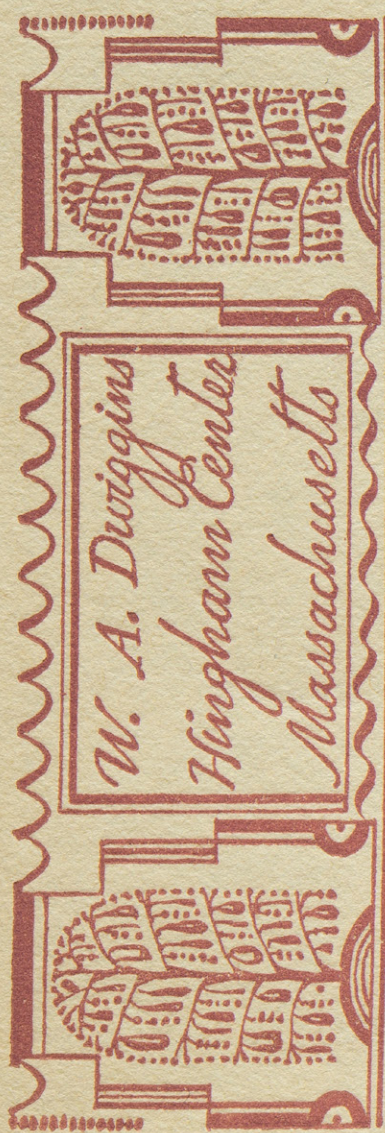
Office of the Secretary
201 Fenway Studios, 30 Ipswich Street
BOSTON



The SOCIETY of
Calligraphers
From the office
of the Secretary
201 Fenway Studios
30 Ipswich Street
BOSTON

Office of the Secretary
201 Fenway Studios, 30 Ipswich Street
BOSTON

Letterhead (21.2 x 27.8 cm), and mailing label (4.8 x 4.8 cm) for Society of Calligraphers, 1925



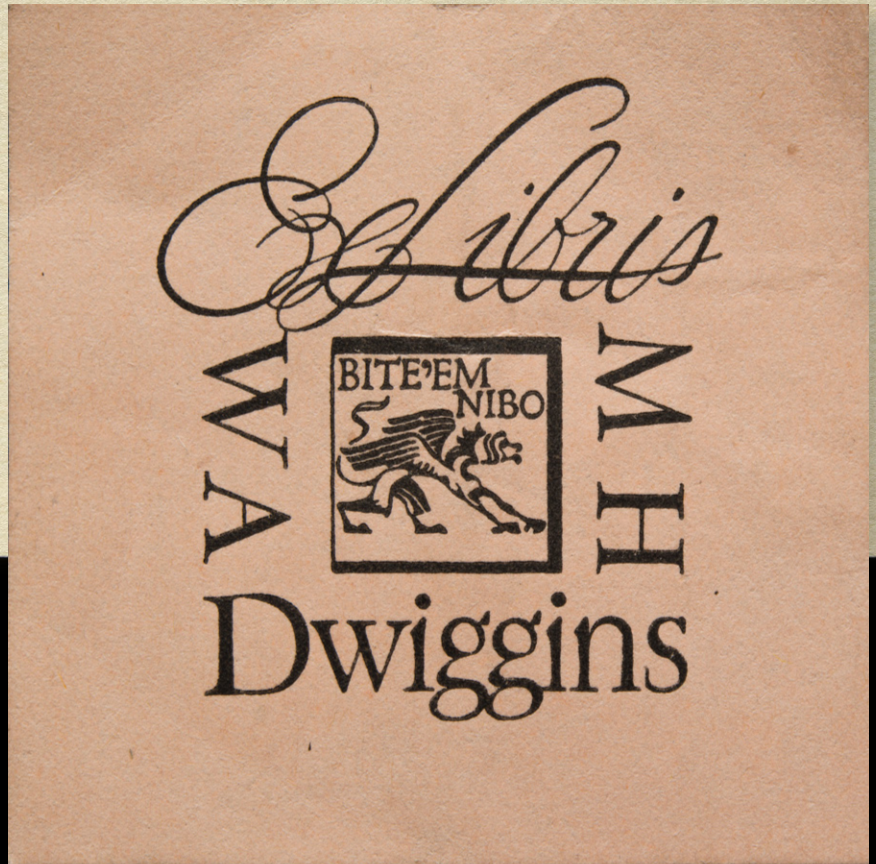
The Hingham Trust Company [53-514]
OF HINGHAM MASSACHUSETTS

Hingham
Pay to the order of

\$

No

dollars



Bank check, circa 1930, 15.5 x 6.7 cm; Bookplate, circa 1928, 3.8 x 3.8 cm



Dr^r W. A. Dwiggin, 30 Leavitt Street, Hingham Center Massachusetts

W. A. DWIGGINS 30 Ipswich Street, Boston, Mass^{ts}

March 24 1928

Dear Kittredge:
To tell you that I get live.

The blank signatures will be a good way to get the layout where it belongs. You will have to shift it more or less when you get to the metal probably.

O you Pierson. Did Brad tell you he got Elmer Adles' goat?

Yours WAD

I envy these boys that get time to write articles for the magazines.

W. A. DWIGGINS
30 Ipswich Street
BOSTON MASS^{ts}

Dear Phil:

You may imagine how your news is received: loud cheers, red fire in the public square. You are about to correct the one blemish in your otherwise admirable career. Glasses high, and congratulations to one P. H. and to the said Frances.

W. A. DWIGGINS
30 Ipswich Street
BOSTON MASS^{ts}

Letter to William Kittredge, 1928, 15.8 x 24 cm; Letter to Philip Hofer, 1930, 15.7 x 24 cm

2

Boards of Directors and Your Business

← $3 \frac{13}{16}$ inches exact →

T H E
PAPER
BOOK



Nº 25

CROCKER-McELWAIN COMPANY
CHEMICAL PAPER MANUFACTURING COMPANY
ASSOCIATE MILLS
HOLYOKE, MASSACHUSETTS
1927

THE
FUTURE
OF YOUR
BUSINESS

Nº 5
When your Customer
becomes your Salesman

Cover design of *The Paper Book*, 1927, 14 x 19.8 cm; Advertisement for Warren's Paper, circa 1930, 15.5 x 23.5 cm

2 4 1/4 inches

Casual statements
Forecast the new
Competition

“*They must be good —
they have a good letterhead —*”

THAT thought in the mind of the reader of your letter is worth real money to you. A letter written above your signature on any one of the six THISTLEMARK letterheads shown here would make that impression on every man to whom you write. These six owe their impressiveness to good designing, good printing, and, not least, to Strathmore THISTLEMARK BOND.

#20593



WARREN'S
STANDARD
SALES UNITS
Booklets, Folders, Illustrated Letters
and ENVELOPES to harmonize
S. D. WARREN COMPANY
101 Milk Street BOSTON



Work of
WADwiggins

16 7/8 w. c. c. 27
Grah. Deeply

Original lettering of brochure cover for Warren's Paper, circa 1930, 41 x 30 cm

How
will it
print?

edge of black ground

reverse plate

15 x 18 $\frac{3}{4}$

enlarge 6" to 15"
7 $\frac{1}{2}$ " to 18 $\frac{3}{4}$ "

1
4415

"With the
Limited
Sum"

*A book for use in conjunction with the
Warren Workbooke*

S. D. WARREN COMPANY



Printing Papers

Original lettering of brochure cover for Warren's Paper, circa 1930, 20 x 25.7 cm; Brochure for Warren's Paper, circa 1930, 21 x 28 cm

ATLANTIC MONTHLY

December



1929

Publication of
Atlantic Monthly
for the year 1929
will be held under
the same conditions
as usual.

Publication of
Atlantic Monthly
for the year 1929
will be held under
the same conditions
as usual.

ATLANTIC MONTHLY



1929

The Atlantic Monthly

December

Subscription price \$1.00

ATLANTIC MONTHLY

Atlantic Monthly
B

C

Two comps for the cover of *Atlantic Monthly*, 1929, 16.5 x 24 cm

ATLANTIC

Rebelle

Accent on Living



Headlines for the *Atlantic Monthly*, 1930s, 15 cm wide

Number

Shares

Shares \$20 each
Incorporated under the Laws



Shares \$20 each
of the State of Michigan

OLD KENT BANK

GRAND RAPIDS, MICHIGAN

This certifies that
is the owner of

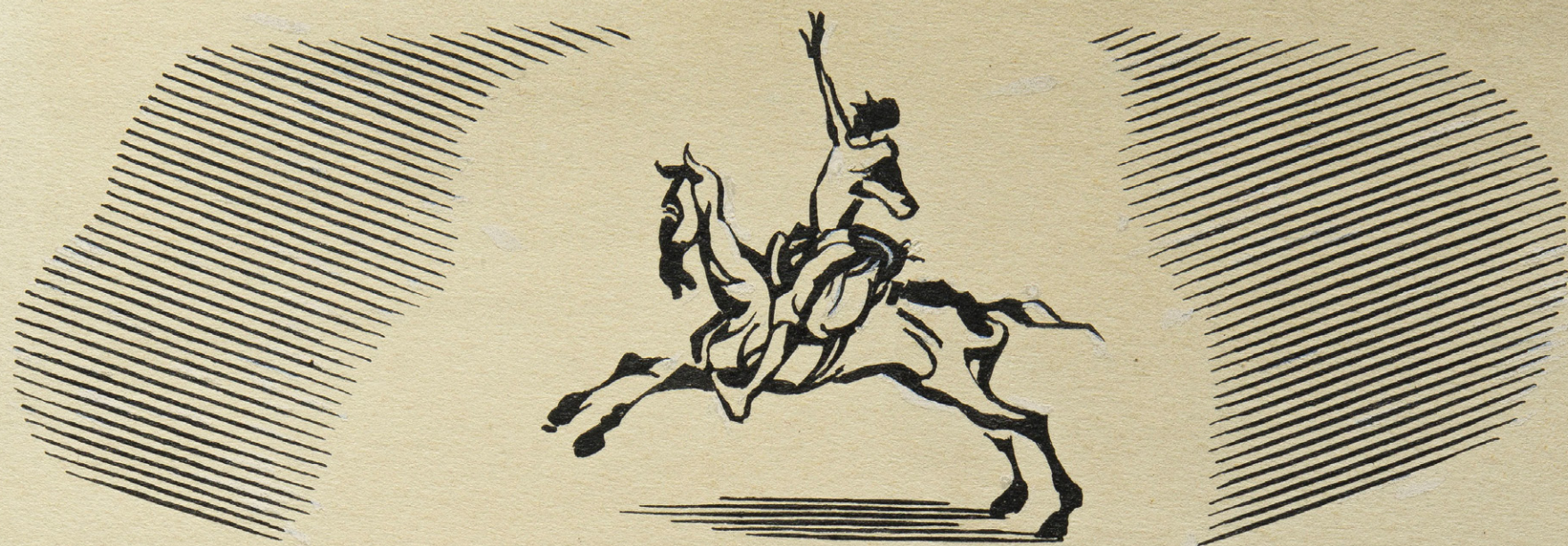
Twenty Dollars each of the Capital Stock of Old Kent Bank, transferable on the books of the
Bank in person or by duly authorized Attorney upon the surrender of this Certificate properly endorsed.

Witness the Corporate Seal of said Bank and the signatures of its duly authorized officers,
at Grand Rapids, Michigan, Dated:

CASHIER

Twenty Dollars each of the Capital Stock of
Bank in person or by duly authorized Attorney upon
Witness the Corporate Seal of said Bank
at Grand Rapids, Michigan,

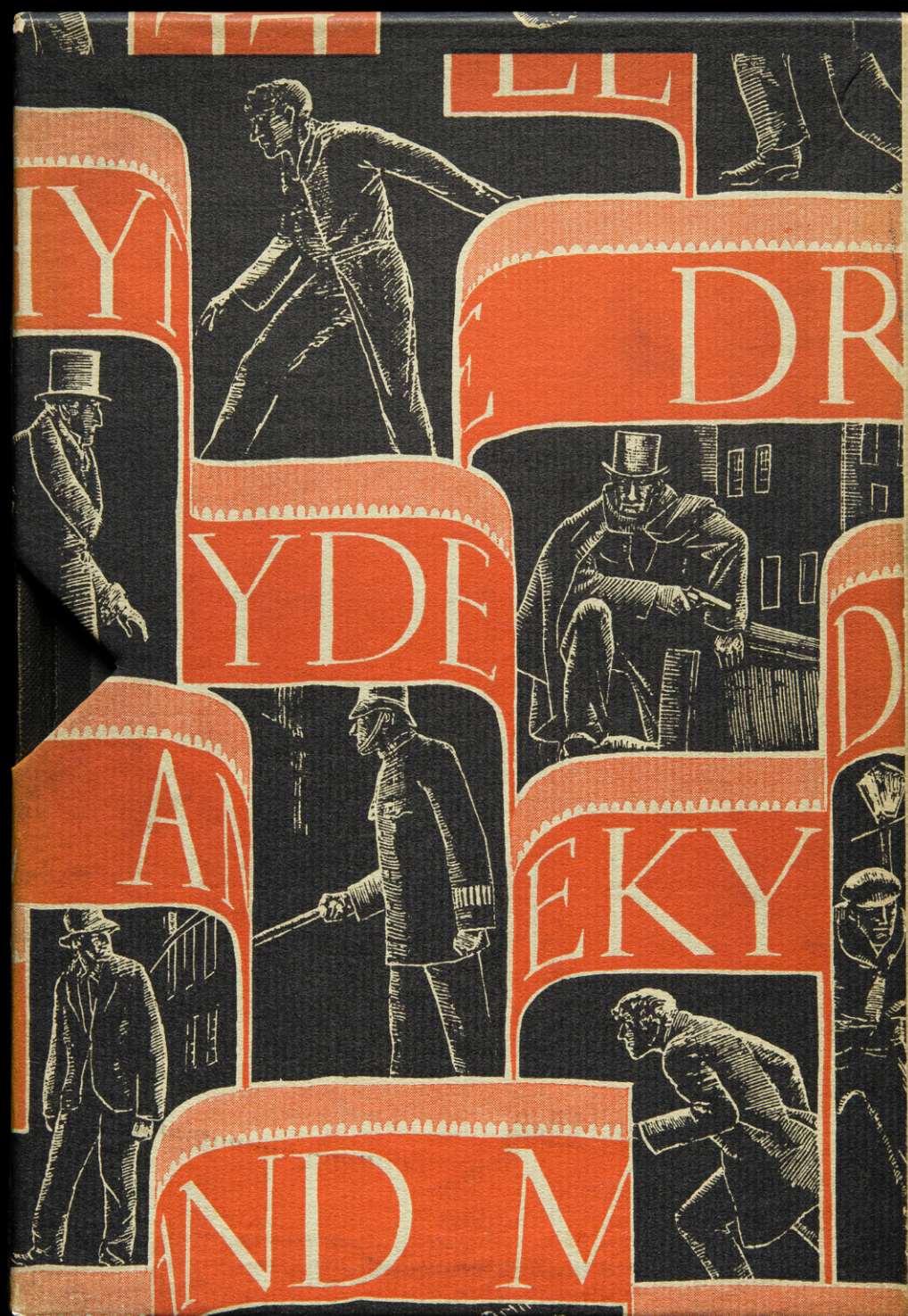
Engraved stock certificate, Old Kent Bank, 1930, 30 x 20.5 cm



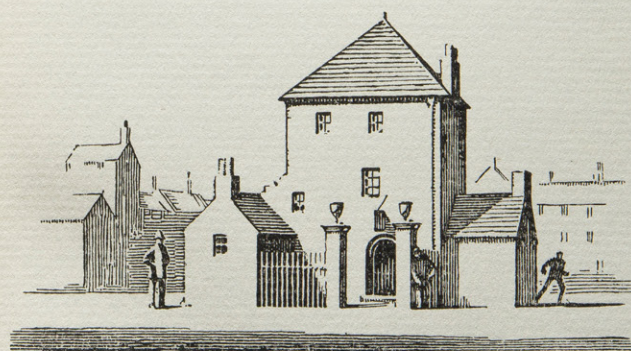
Boston Book and Art Shop
Books on Fine and Applied Art

ABRAHAM BORNSTEIN

400 Boylston Street, Boston Tel. Kenmore 5762



Strange case of
 Dr. J E K Y L L and Mr.
 H Y D E. *Robert Louis*
Stevenson. With illustrations
 by W. A. D W I G G I N S.



R A N D O M H O U S E • N E W Y O R K 1929

Slipcase and title, *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, Random House, New York, 1929, 14 x 20.3 cm

of sight, still there was here nothing like a regular swell, but only a short, quick, angry cross dashing of water in every direction—as well in the teeth of the wind as otherwise. Of foam there was little

cks.
d the old
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northward
m, Keild-
off—be-
n, Flimen,
true names
necessary
you or I
? Do you

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, like the
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perceived
racter of
ng into a
1 while I

gazed, this current acquired a monstrous velocity. Each moment added to its speed—to its headlong impetuosity. In five minutes the whole sea, as far as Vurrgh, was lashed into ungovernable fury; but it was between Moskoe and the coast that the main



Yonder are Islesen, Hotholm, Keildhelm, Suar-
ven, and Buckholm. Farther off—between Moskoe
and Vurrgh—are Otterholm, Flimen, Sandflesen,
and Stockholm. These are the true names...

... I had charge of a couple of dark lanterns, while
Legrand contented himself with the scarabæus,
which he carried attached to the end of a bit of
whip-cord; twirling it to and fro, with the air of
a conjuror, as he went.

Number 408
OF AN EDITION OF 452 COPIES

W. A. Dwiggins

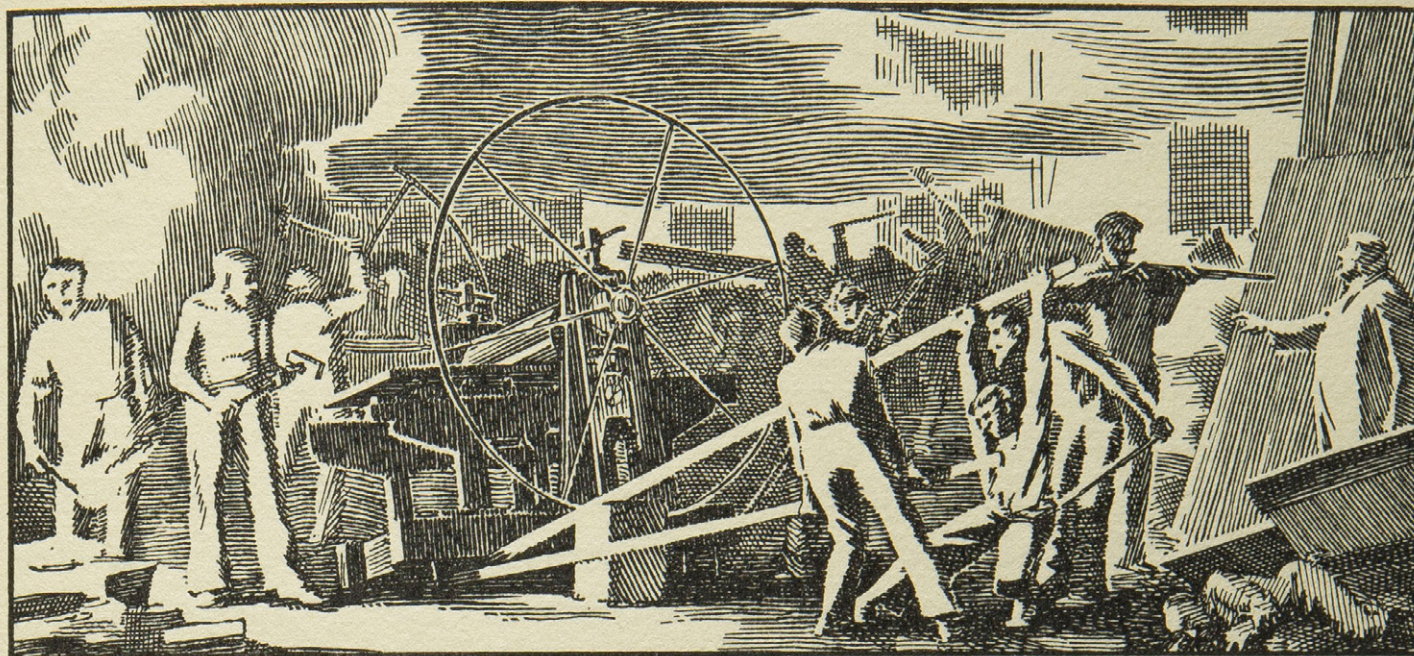
TOWARDS A
REFORM

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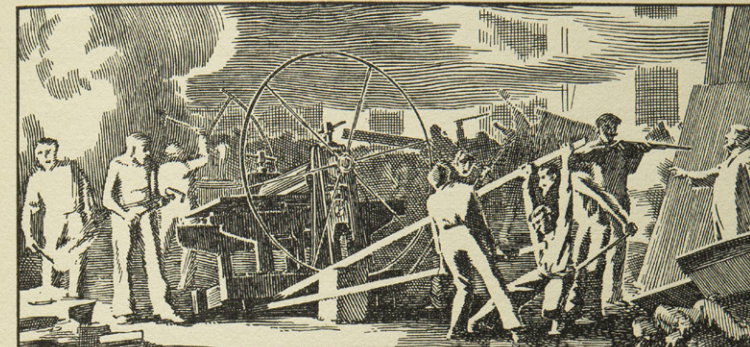
Paper Currency

PARTICULARLY IN POINT OF ITS DESIGN

A text and specimens furnished by W. A. DWIGGINS,
published for 452 subscribers by
THE LIMITED EDITIONS CLUB
NEW YORK 1932



Infuriated Artists demolishing the Bureau of Engraving and Printing at Washington. Morning of the 6th of July, 1951. First phase of the Communist Revolution. N. M. XLVIII



Infuriated Artists demolishing the Bureau of Engraving and Printing at Washington. Morning of the 6th of July, 1951. First phase of the Communist Revolution. N. M. XLVIII

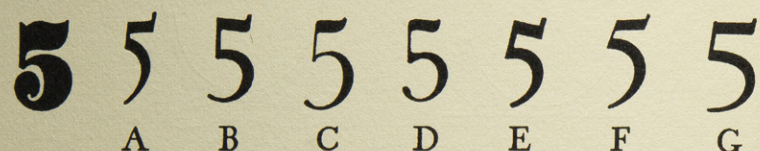
I

A friend of mine in Antipodes has been kind enough to send me specimens of the paper currency and postage stamps of that nation. I think it will be worth while to reproduce them in fac-simile, because they illustrate a point about our American federal printing that I have been trying to shape up into an argument.

My object in writing this pamphlet is, of course, to discuss the design of our paper currency and postage stamps, and to see what can be done to get it improved. I have to admit at the outset that the question of the design of the currency is not at all a burning national issue. When I ask one of my friends—any of my friends—what he thinks of the design of the United States dollar bill my question puzzles him. He replies “Design? How do you mean? What’s wrong with it?” He is not used to thinking of money in terms of *design*, you see. He grew up

(E) F. W. Goudy, (F) Bruce Rogers, (G) George W. Jones. These men are all celebrated designers of types and letter forms, and the shapes they have devised for the figure 5 are looked upon as both legible and graceful. The added *remarque* will point the argument. [Figure 6] The practical mind will comment that there is no reason why an Arabic numeral needs to be graceful or good-looking. There is no reason why a young female needs to be graceful or good-looking—but we like them that way.

Figure 5



The same argument may be applied to the lettering on the note. I think that the graphic analogue [Figure 7] makes the point plain that the Bureau's brand of lettering lacks style. The large word FIVE is an affront.* It is, in a way, a summing up of all the bad taste on the face of the document. Only in one instance has the Bureau contrived a more debased form of lettering. The word ONE on the back of the one dollar certificate is unquestionably a worse specimen than this word FIVE.

Insistence upon a third dimension in a graphic device such as a letter or a numeral is an art-fault. The letters cast shadows. The numerals at the top are coyly embraced by fronds of (Washington) acanthus. This third dimension is a sign-painter's notion. It is not looked upon with favor by the nawabs of the graphic arts. Letters on paper are regarded by the calligraphically elite as existing in two dimensions only—not as substances with thickness cut out of plank and applied.

Two of the three signatures that make the instrument valid (the Treasury seal is the third) have been shrunk to Lilliputian dimensions.

*It is unfortunate the way this detail turned out, because it was intended to be one of the lighter, pleasanter features of the design—a bit of comic relief that was to slip in and ease the tension of the more serious moments. But the actor who was given the part misunderstood just what it was that he was expected to do. He got the comedy idea, right enough, but he read the lines in a broad burlesque spirit that verges on indecency. It is terrible—but you can pardon it, of course, when you understand how it happened.

The Secretary, indeed, from the size and position of his name, is in jeopardy of being held responsible as the author of the design. For a document of this kind the natural and *undesigned* script of a signatory's name is the choicest kind of decorative element obtainable—just the touch that sets off the whole performance and gives it blood and vitality. In shrinking the written signatures to a vanishing point, and cancelling out the seal, the designer missed his three best bets.

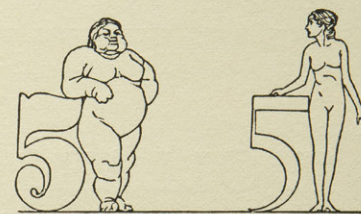
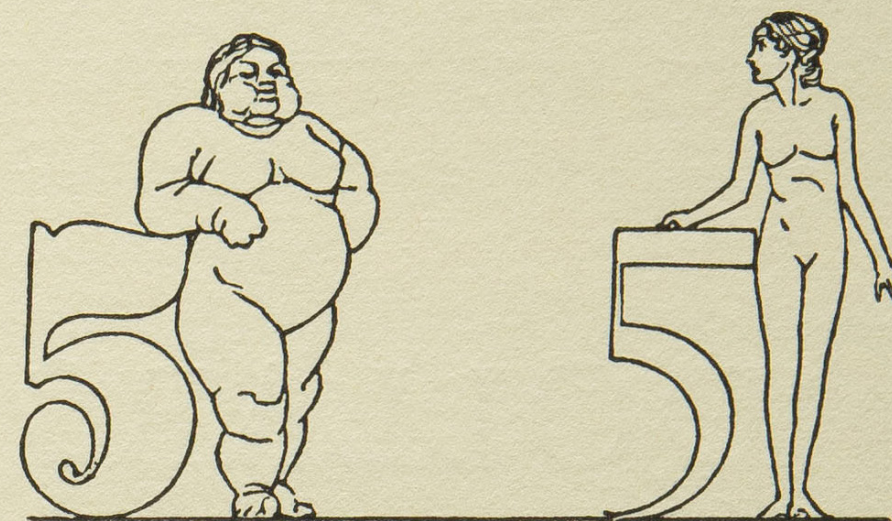


Figure 6

The outstanding "use-fault" of the design is its failure to declare the *amount* in plain characters. The patterns of the various denominations of bills have a strong family resemblance, so that they are likely to be confused one with another when they are viewed in a dim light or hurriedly. Such being the case, it is the numerals from the tendrils of acanthus, and to move them out of the characters on a clear ground.

On the reverse of the note the faint, shattering and hideous juxtaposition of the curve . . . a squalid poverty of ornamental detail of the elliptical

*When I looked at these things carefully, the fact implied—namely, that anyone would be that the five dollar performance must be of control for a time. I made haste to examine the "one". And—by the scanty been at work! Strange growths were sprouting and running up the ends of the frame; the two dollar certificate; the same mechanical curves that any humane person would have rather sickening, but there is no way to si material on the currency is deliberately p



FIVE

CROWNS



*in coined silver, payable to the bearer on demand, have
been deposited in the Treasury of*

ANTIPODES

2053710B

D 3

Thule Antipodes

SERIES OF 1927

2053710B

THIS CERTIFICATE
IS RECEIVABLE FOR
ALL PUBLIC DUES &
WHEN SO RECEIVED
MAY BE REISSUED

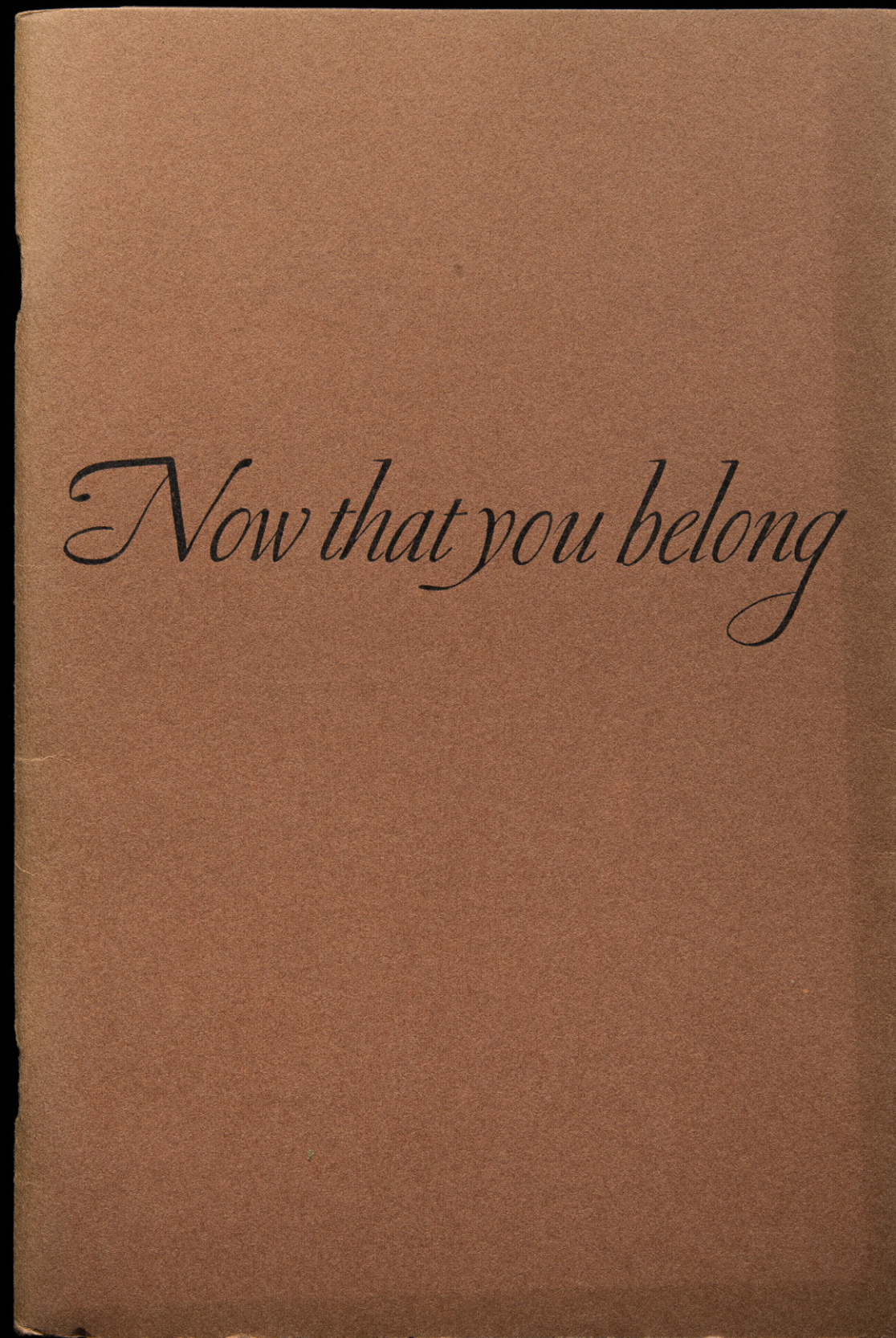


Paul Marcus

Secretary of the Treasury

John Handville

Treasurer



Now That You Belong, brochure for new employees of New England Telephone, 1937, 13 x 19.5 cm

Now that you are one of us a word of hearty welcome may not be amiss. Perhaps a word of counsel as well. All to the end that you may form many new and fine friendships among your associates and among the men and women we serve, and that you may find contentment and success in your work.

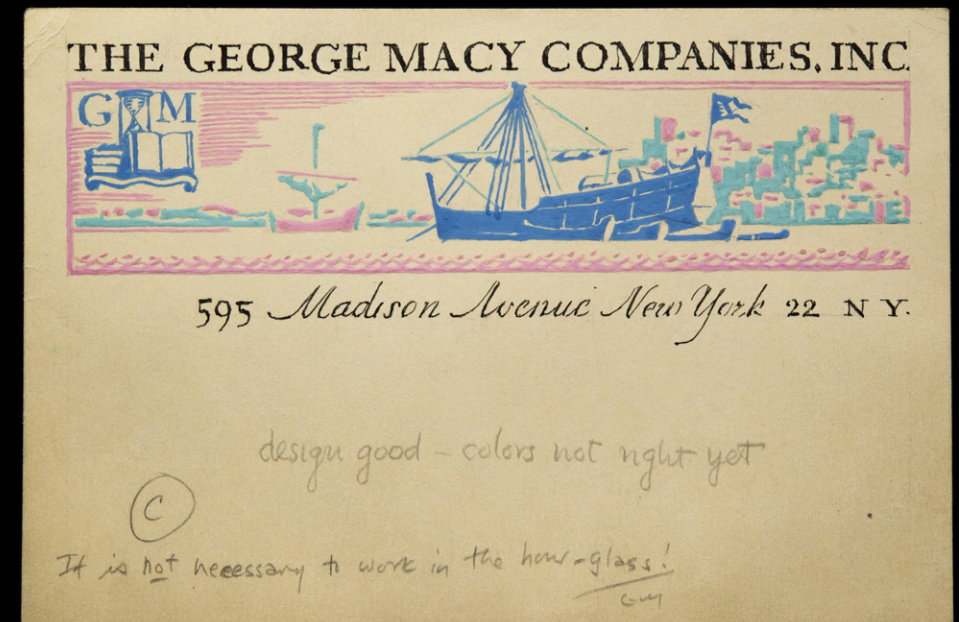
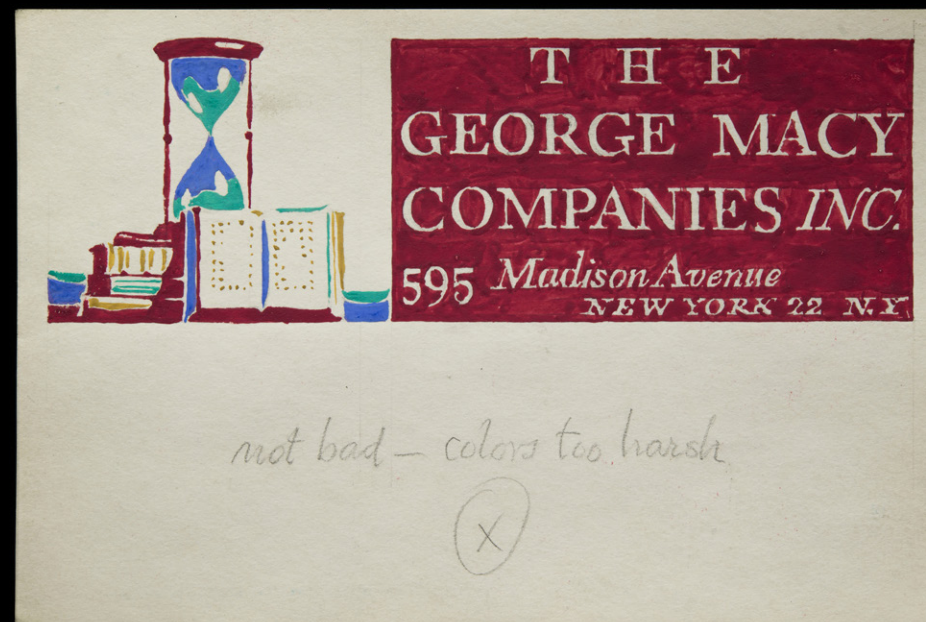
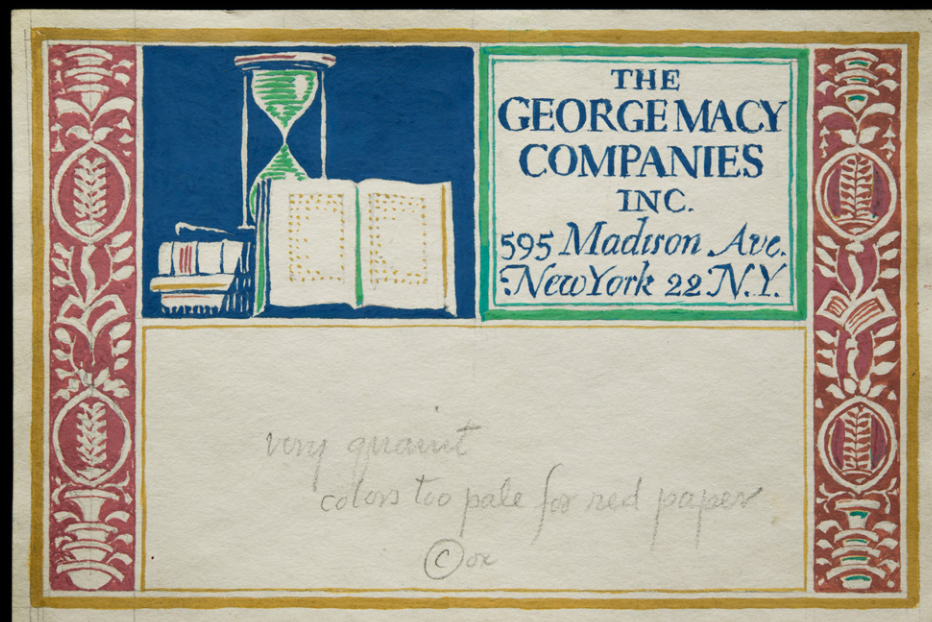
T O

Now that you are one of us a word of hearty welcome may not be amiss. Perhaps a word of counsel as well. All to the end that you may form many new and fine friendships among your associates and among the men and women we serve, and that you may find contentment and success in your work.

FOR THE NEW ENGLAND TELEPHONE AND TELEGRAPH COMPANY
BOSTON MASSACHUSETTS



Spine labels, *Gargantua & Pantagruel* by Francois Rabelais, Limited Editions Club, New York, 1936, 14 x 12 cm



Six handpainted comps, mailing label for George Macy Companies, circa 1935, each 15 x 10 cm



THE GEORGE MACY
COMPANIES *INC.*
595 Madison Avenue
NEW YORK 22 N.Y.

Handpainted comp, mailing label for George Macy Companies, circa 1935, 15 x 10 cm

The GORGE MACY  COMPANIES *Inc. &*

595 Madison Avenue



New York, 22 N. Y.

made too small

(B) OK

Handpainted comp, mailing label for George Macy Companies, circa 1935, 15 x 10 cm



don't like trick lettering
don't like bleed

(X)

Handpainted comp, mailing label for George Macy Companies, circa 1935, 15 x 10 cm



THE
GEORGE MACY
COMPANIES
INC.
*595 Madison Ave.
New York 22 N.Y.*



*very quaint
colors too pale for red paper
Cox*

Handpainted comp, mailing label for George Macy Companies, circa 1935, 15 x 10 cm



THE
GEORGE MACY
COMPANIES INC.

595 *Madison Avenue*
NEW YORK 22 N.Y.

not bad — colors too harsh



Handpainted comp, mailing label for George Macy Companies, circa 1935, 15 x 10 cm

THE GEORGE MACY COMPANIES, INC.



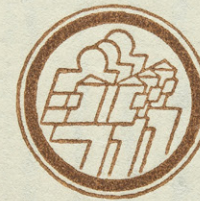
595 Madison Avenue New York 22 N Y.

design good - colors not right yet

(C)

It is not necessary to work in the how-glass!
G M

The Limited Editions Club INC. 551 Fifth Avenue, New York
Telephone MURRAY HILL 2-1695-1696 Cables LIMITBOOKS



August 20 1934

 THE *George Macy Companies* INC
595 MADISON AVENUE
NEW YORK 22
N. Y.

Final printed mailing label for George Macy Companies, circa 1935, 15 x 10 cm; Letterhead for Limited Editions Club, circa 1932, 21.6 cm wide



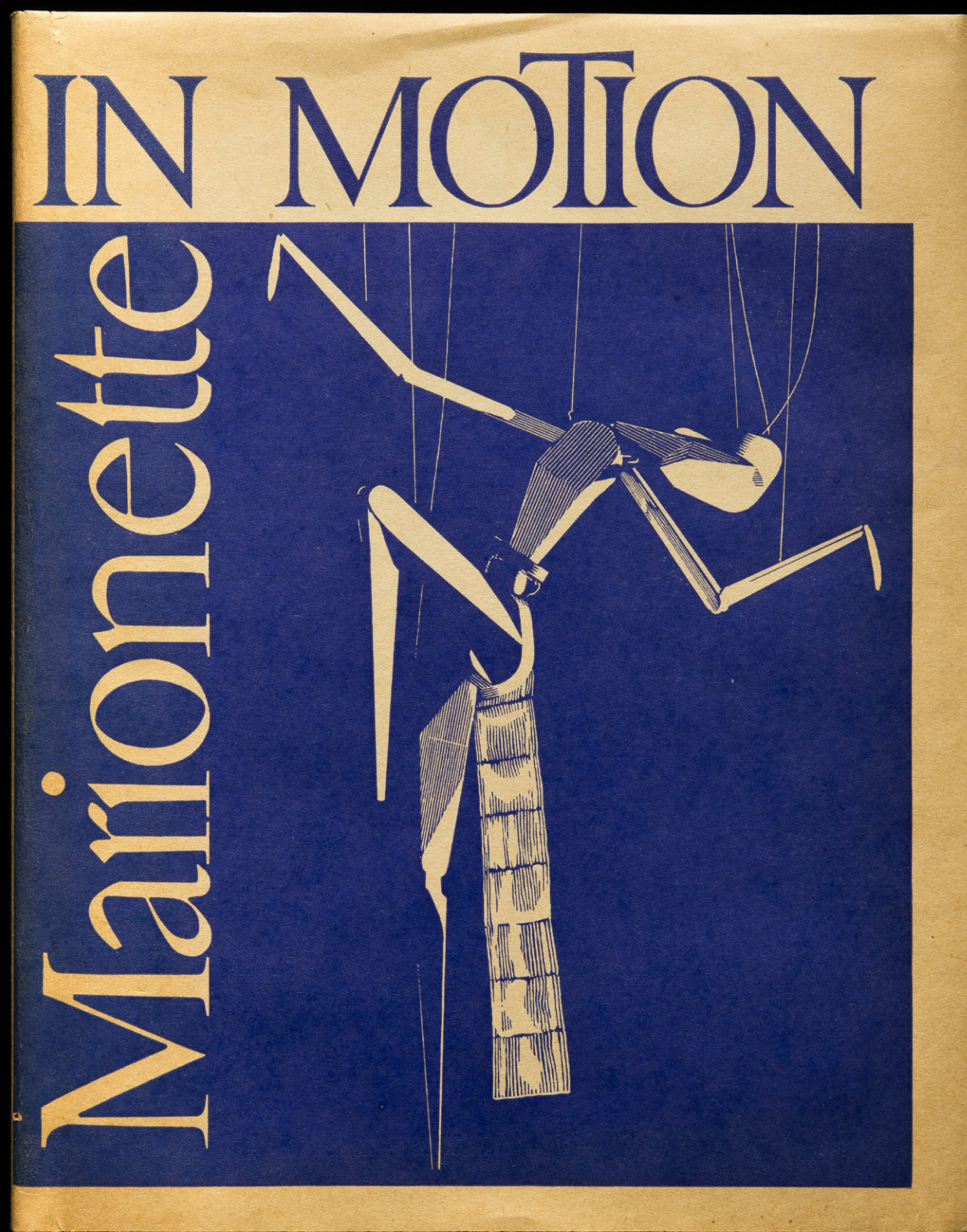
**TOM SAWYER & HUCKLEBERRY
FINN** *Illustrated with paintings by
Norman Rockwell* ☉ **THE GRAPES
OF WRATH** *Illustrated with litho-
graphs by Thomas Hart Benton* ☉ **THE
RUBAIYAT OF OMAR KHAYYAM**
Illustrated with miniatures by Arthur Szyk
☉ **AND** *forty other books among which
you may now select your most beautiful,
most appropriate and least expensive*

Christmas Gifts

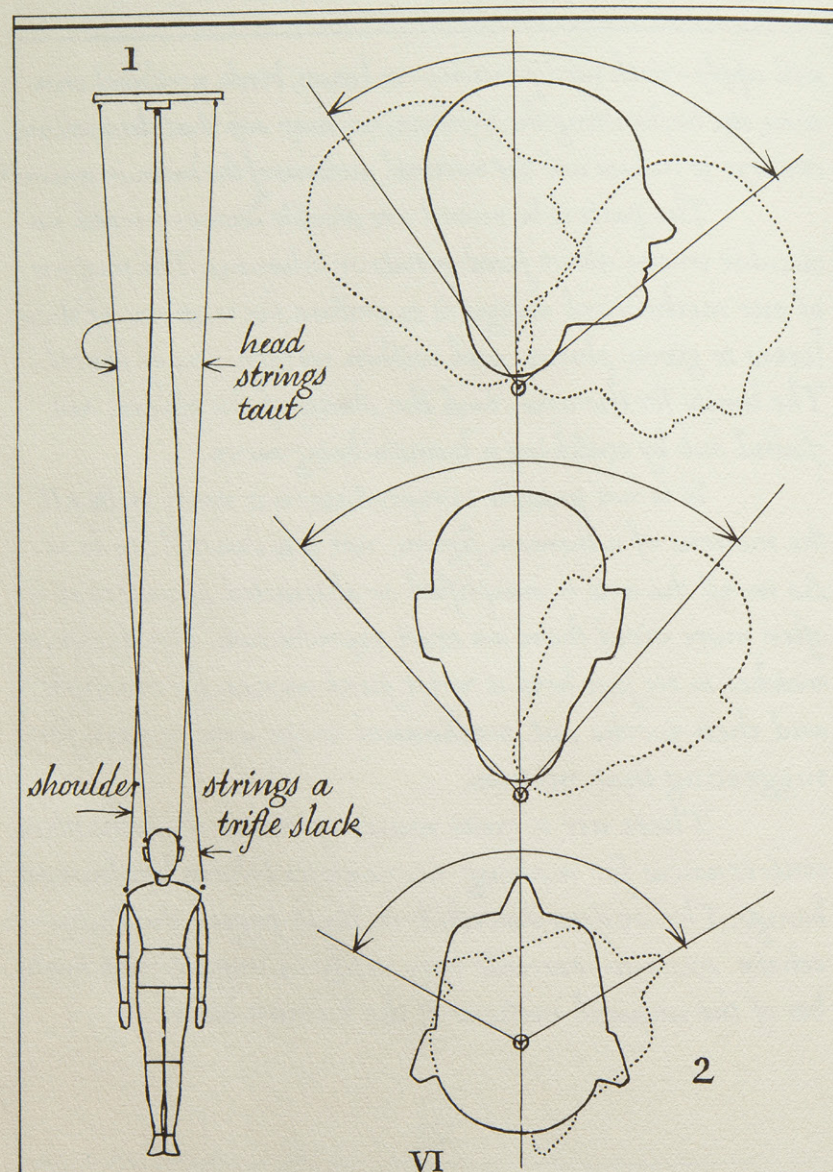




Hand carved monogram sign from 30 Leavitt Street, Hingham, circa 1940



Marionette In Motion, Puppetry Imprints, Detroit, 1939, 15.2 x 19.7 cm



Head

The whole weight of a marionette at rest is carried by two strings that run down to the head, fastened to the sides of the head near the tops of the ears. The position of these attachments, forward or backward, determines the poise of the head. Other strings—to the shoulders, back, etc.—are set just a trifle slack, i. e., these other strings do not carry any weight when the figure is at rest and the "control" held level. In other words, a marionette hangs by its head. [fig. 1]

The trunk of a figure hangs from a single point of support on the bottom of the head. Arms and legs hang from the head trunk.

The head moves in two planes: sidewise, as in shaking the head to say "no"; and up and down as in nodding "yes"—and in all planes between these two. How far can you turn your head sidewise? how far lean it back? how far drop it forward? These findings set the limits for the arcs of rotation. How do you fasten head to body so the head will move in all these directions and

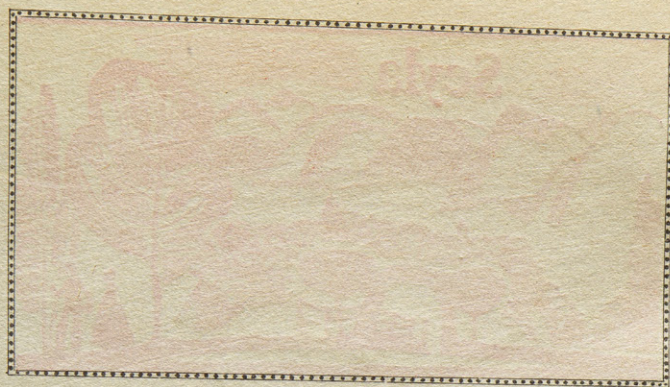
NORTH fly the geese, swimming on the warm
wind, the wind that melts the frost-grains in
the straw in the shadow of the stacks & crumbles
the clods. Northward they float, over parish and
over parish—to Seyla in the hills—and folk at
Seyla say that neither do the geese pause there
but hold straight on, high in the air, over the
mountaintops into Kalkapan. . . . Yea! shout
the geese, Springtime!



THE DRUMS OF

KALKAPAN

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wind, the wind that melts the frost-grains in
the straw in the shadow of the stacks & crumbles
the clods. Northward they float, over parish and
over parish—to Seyla in the hills—and folk at
Seyla say that neither do the geese pause there
but hold straight on, high in the air, over the
mountaintops into Kalkapan. . . . Yea! shout
the geese, Springtime!



But Seyla is north of the Spring. The wind blows cold on Seyla—cold—from the north. Cold to the shepherds lonely on the hills at night-time huddled in their woolen coats. It brings tears to their eyes do they face it, to watch weird lights flickering in the sky over Kalkapan.

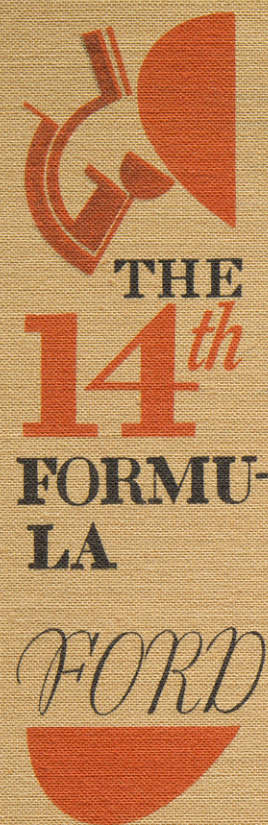
There was a highroad, once, northward out of Seyla; a broad roadway winding always north around the shoulders of the strangely gregarious hills. It crossed the mountains by the gap that you can see from the bell-tower. You find traces of it yet if you know where to look. In Aktakālion's time (that is to say, very long ago) the region whither it led was a thriving kingdom, and the highroad was a busy way from Athalinthia into Kalkapan, with carts rumbling & dust blowing and metal harness flickering in the sun.

The people there, in Kalkapan, were forward-looking souls, singularly optimistic and carefree—sustained through ordinary mundane tribulations by a robust hope than dwells in the most of men—listening always to the rhythm of the world—cheerful to a degree to tinge the minds of visitors with a tint of envy. . . And they were industrious in the midst of their content, masters of an astonishing variety of crafts. Their handiwork was prized not only in Athalinthia but far away in the populous valleys of Parm. They made exquisite porcelains, and wove fabrics that were the despair of the weavers of Zaar. Merchants could tell you about the markets there in Kalkapan—about the buildings covered with bright-colored tiles, and the graceful balconies with their metal-work, and the broad-spread awnings each one figured with great fine patterns of trees and animals and every kind of visible thing. Merchants of all the regions round about traded in the marts of Kalkapan; and all the roads over the hills were lively with caravans and lesser parties of travellers going and coming. . . .

Print



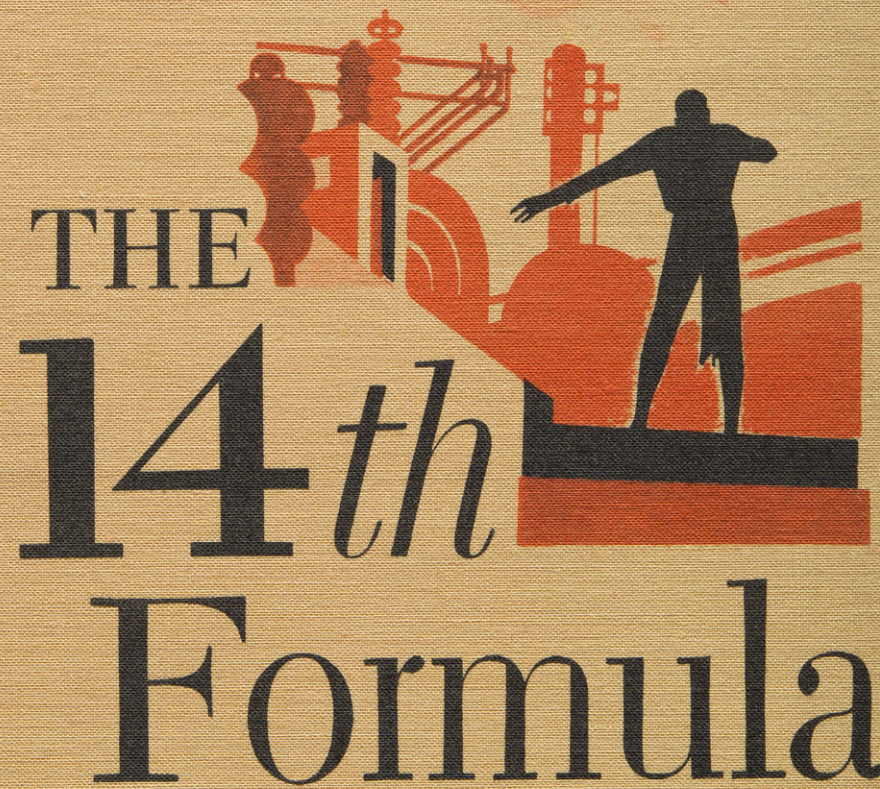
A QUARTERLY JOURNAL OF
THE GRAPHIC ARTS



FORD

a
TEMPLE
HILL
Mystery

HAWLEY H. FORD



Cover of *Print* magazine, 1941, 18 x 25 cm; Promotional sample for book cloth manufacturer, circa 1940, 18 x 20 cm



HEATH'S SERVICE BULLETIN FOR ELEMENTARY TEACHERS
VOLUME I OCTOBER 1946 NUMBER 3

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Original artwork, header for *The Packet*, 1946, 36.5 x 17 cm; Printed sample of *The Packet*, 1946, 14 x 20.5 cm

From the Apocrypha of the Hebrew Bible
according to the King James Version ✠
Handwritten by W. A. Dwiggin


THE HISTORY OF

SUSANNA

From the Apocrypha of the Hebrew Bible
according to the King James Version ✠
Handwritten by W. A. Dwiggin


The Scribe *AP*

ARCHWAY PRESS : NEW YORK



Joacim was a great rich man, & had a fair garden joining unto his house: and to him resorted the Jews; because he was more honorable than all others.

The same year were appointed two of the ancients of the people to be judges, such as the Lord spake of, that wickedness came from Babylon from ancient judges, who seemed to govern the people. These kept much at Joacim's house: and all that had any suits at law came unto them.



Now when the people departed away at noon, Susanna went into her husband's garden to walk. And the two elders saw her going in every day, and walking; so that their lust was inflamed toward her. And they perverted their own mind, and turned away their eyes, that they might not look unto heaven, nor remember just judgments. And albeit they both were wounded with her love, yet durst not one show another his grief. For they were ashamed to declare their lust, that

From the age of six I had a mania for drawing the forms of things. By the time I was fifty I had published an infinity of designs; but all I have produced before the age of seventy is not worth taking into account. At seventy-three I have learned a little about the real structure of nature, of animals, plants, trees, birds, fishes and insects. In consequence, when I am eighty, I shall have made still more progress; at ninety I shall penetrate the mystery of things; at a hundred I shall certainly have reached a marvelous stage, and when I am a hundred and ten everything I do, be it but a dot or a line, will be alive.

Beg those who live as long as I do to see if I do not keep my word.

Written at the age of seventy-five by me, once
Hokusai, today Gwakio Rojin, the old man mad
about drawing.

From Hokusai's preface to his Hundred Views of Fuji

WAD 1949

From the age of six I had a mania for drawing the forms of things. By the time I was fifty I had published an infinity of designs; but all I have produced before the age of seventy is not worth taking into account. At seventy-three I have learned a little about the real structure of nature, of animals, plants, trees, birds, fishes and insects. In consequence, when I am eighty, I shall have made still more progress; at ninety I shall penetrate the mystery of things; at a hundred I shall certainly have reached a marvelous stage, and when I am a hundred and ten everything I do, be it but a dot or a line, will be alive.

TO
AUTUMN

John Keats

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'er-brimm'd their clammy cells.

I

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
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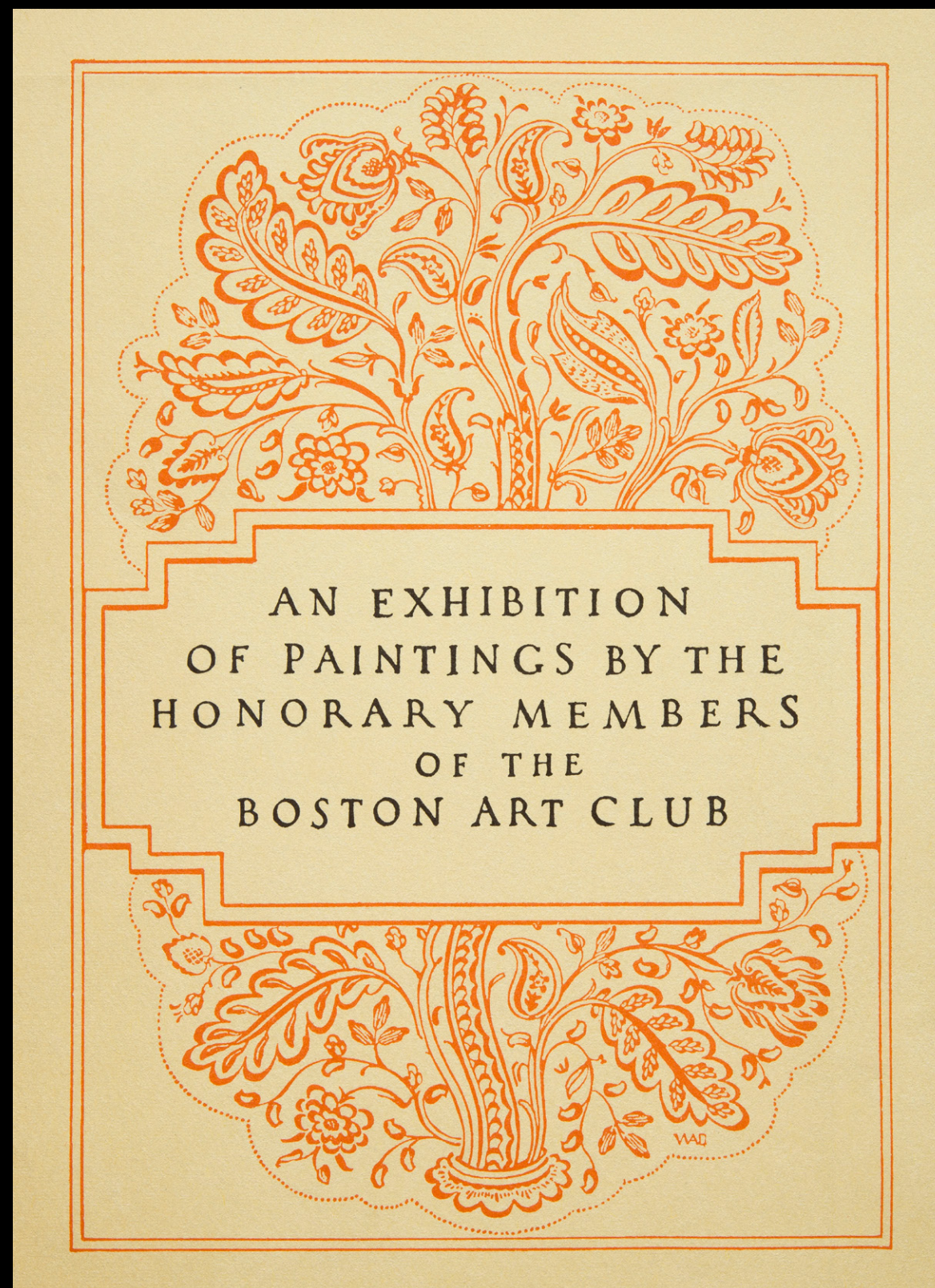


Dear Eddie:

Thanks a lot for the photo-enlargements.
A nice record of the party, and werry kind of you
to get them.

Bill

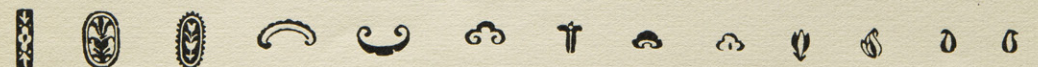
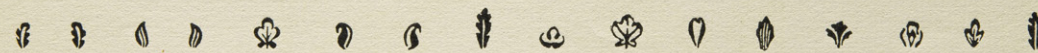
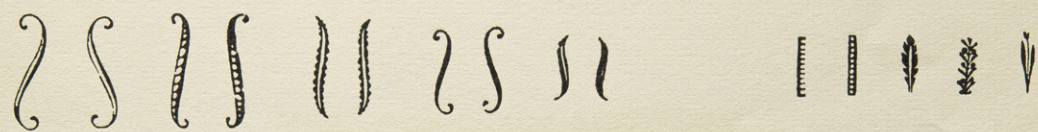
May 28 1952



Cover of exhibition catalog, Boston Art Club, 1915, 14 x 20 cm



THE STAMPS



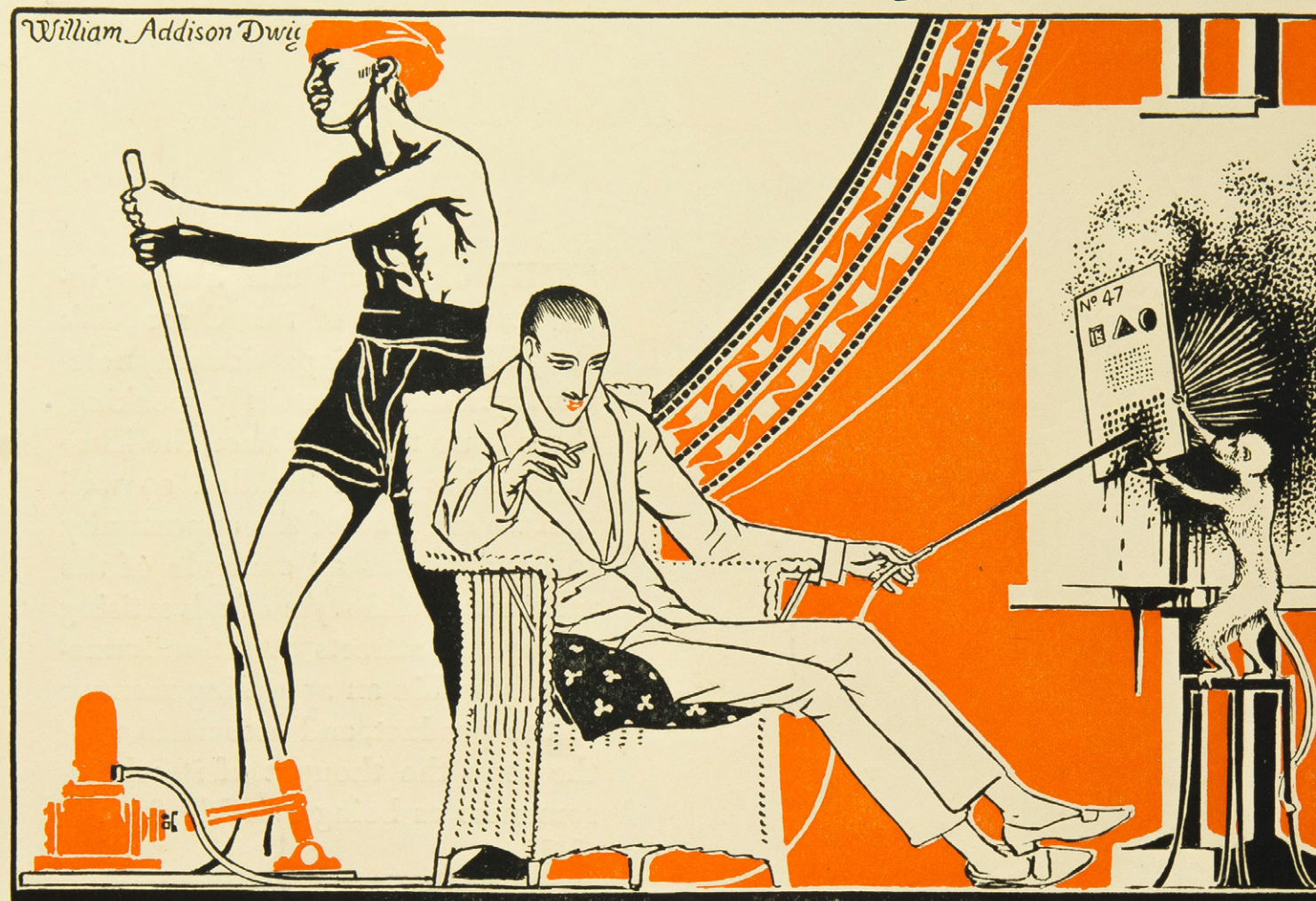
1 inch



“I am informed that the
uncertainties incident to
the process are maddening”

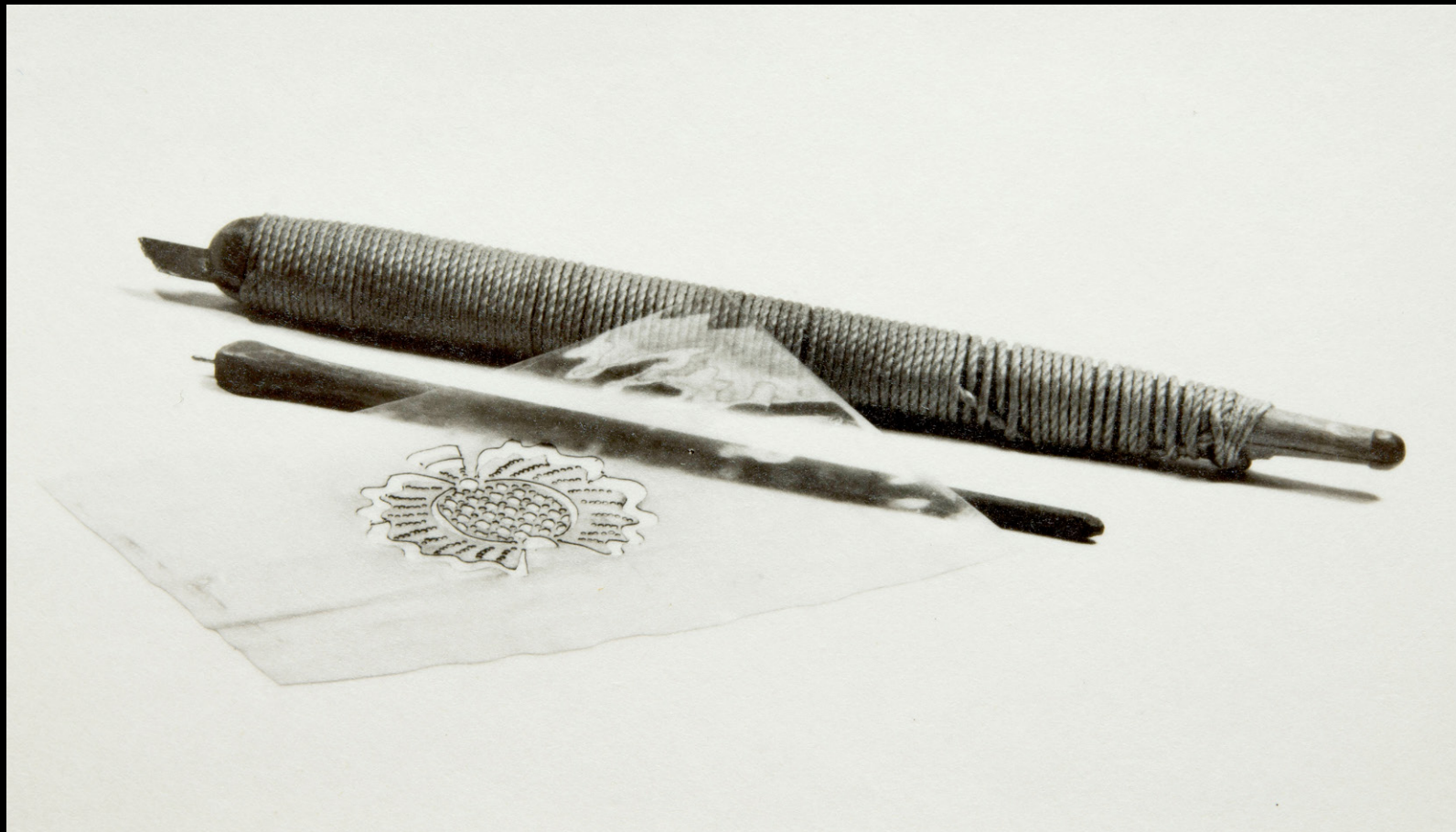
H. PÜTERSCHEIN

The New Ideas



in Illustration

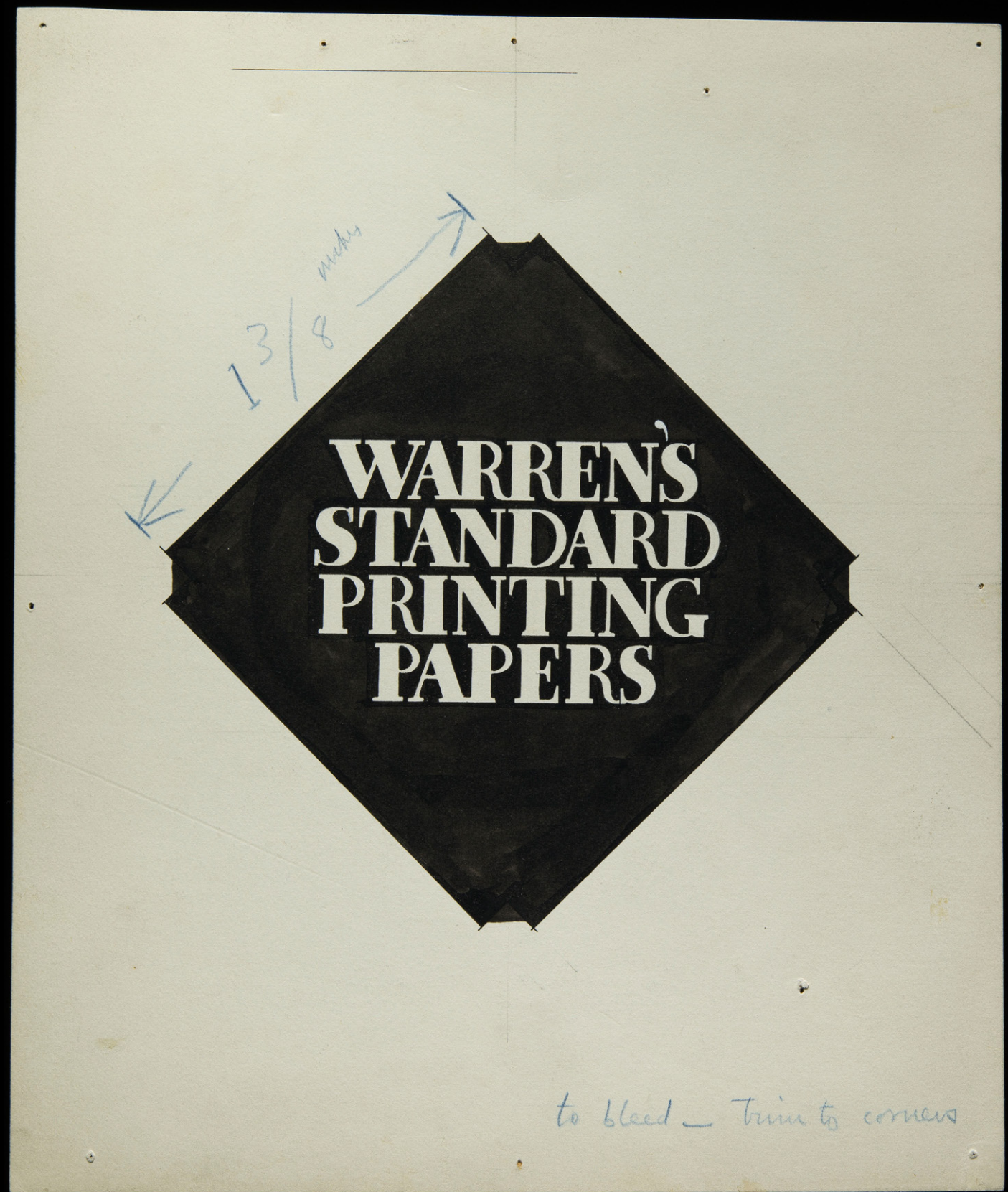
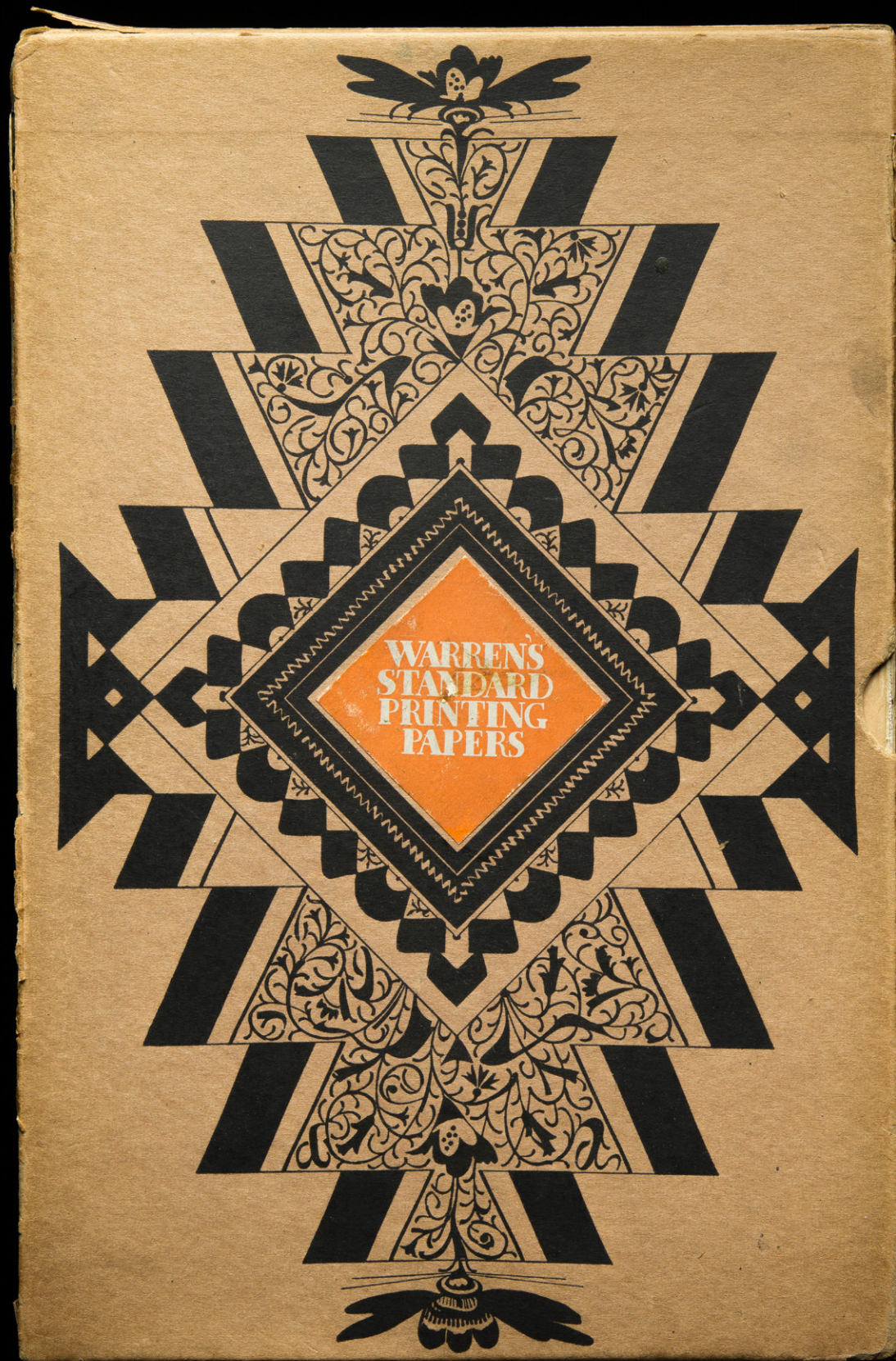
Advertisement for Warren's Paper, circa 1917, 15 x 15 cm



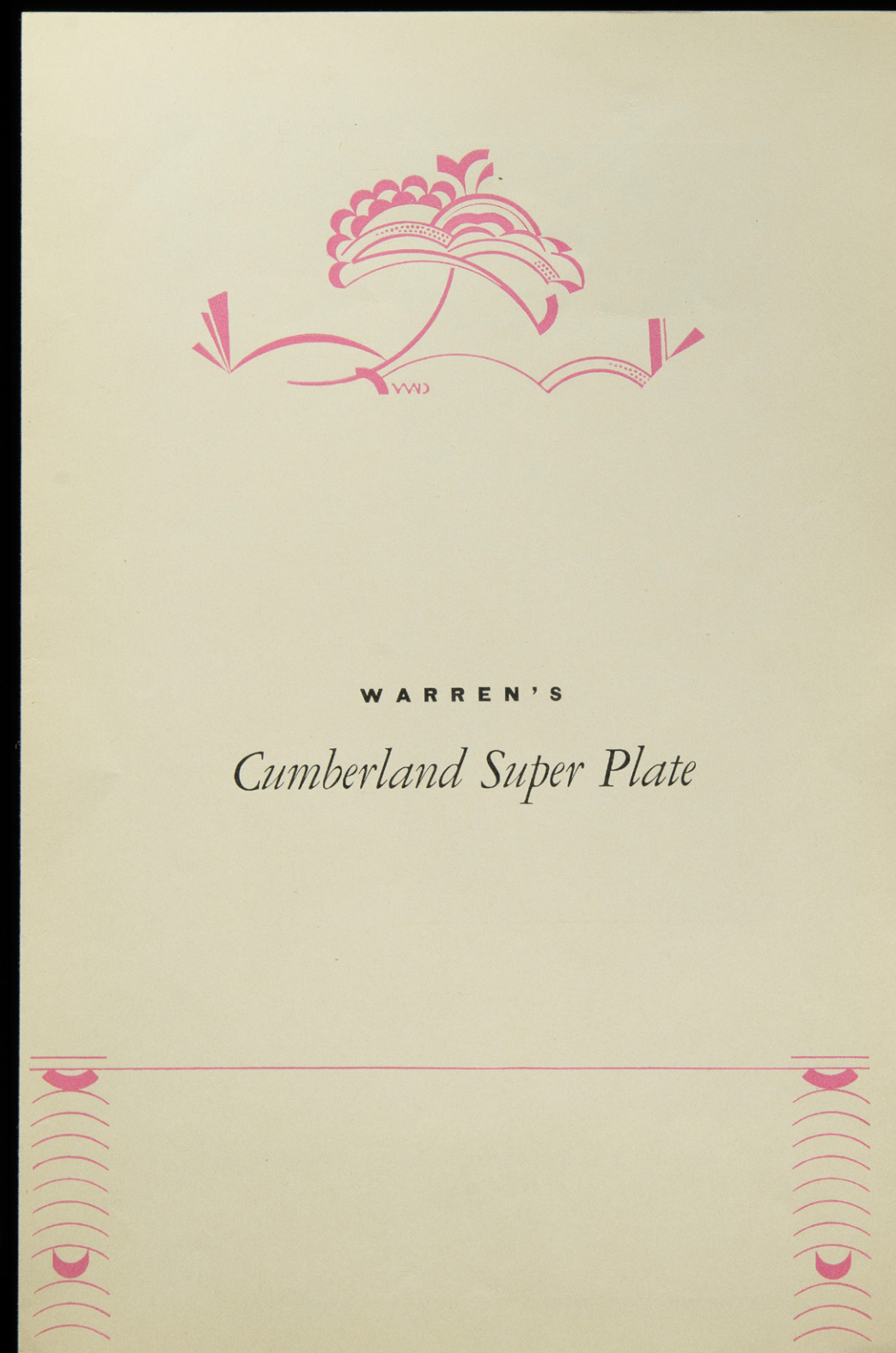
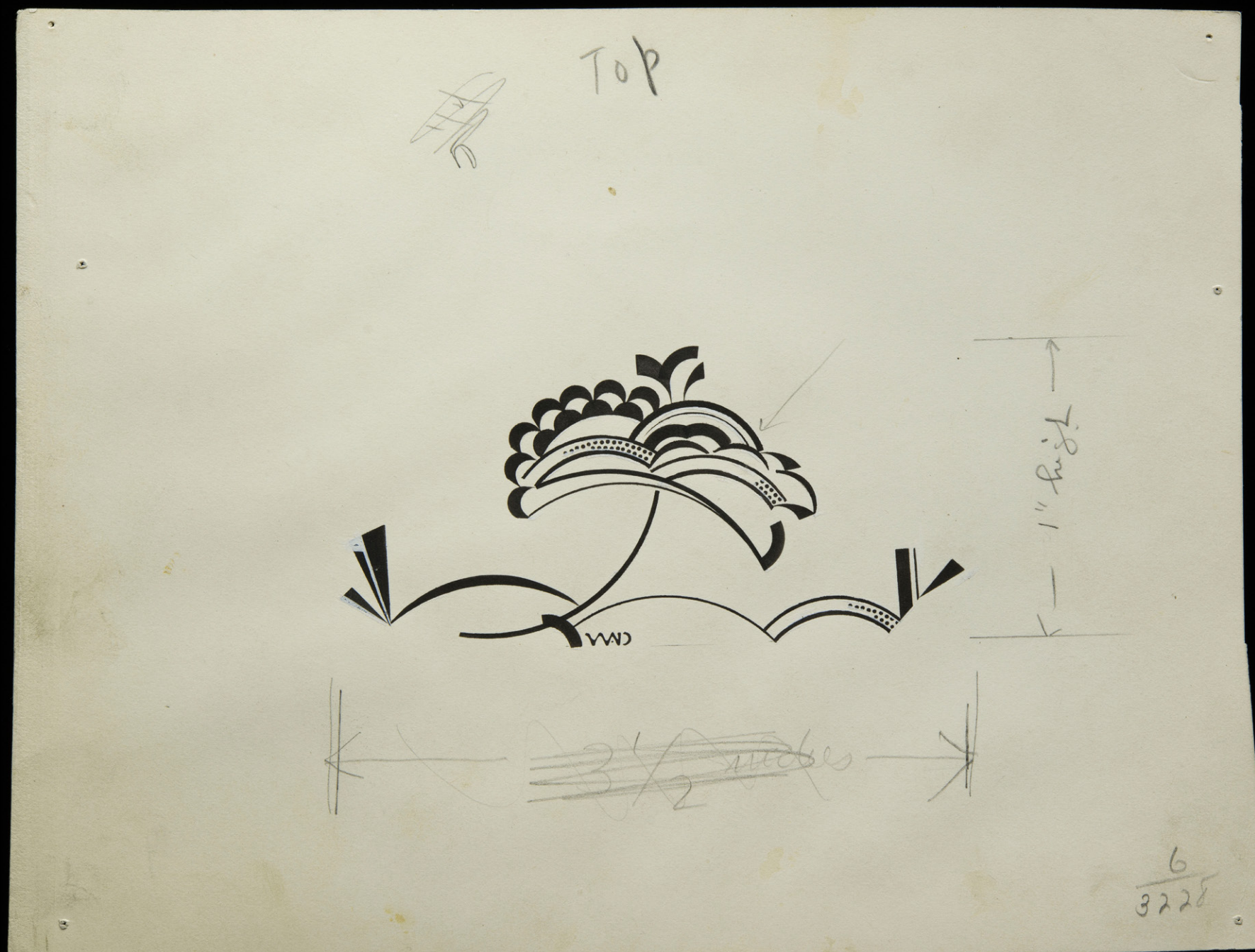
Acetate stencils with stencil knives and brushes, from *Stencilled Ornament & Illustration* by Dorothy Abbe, Püterschein-Hingham, 1979



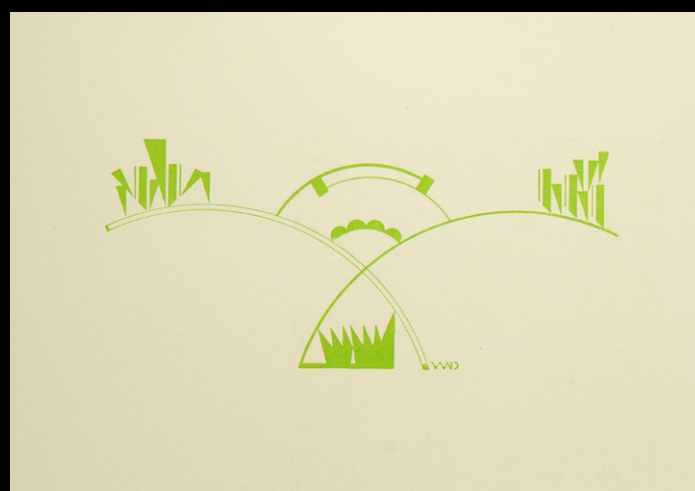
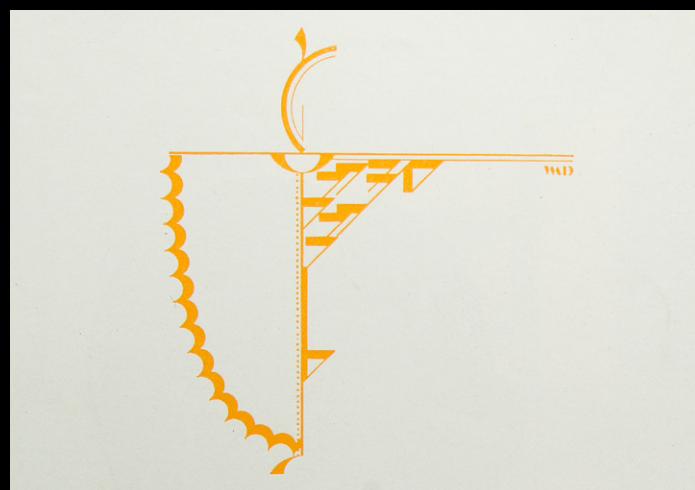
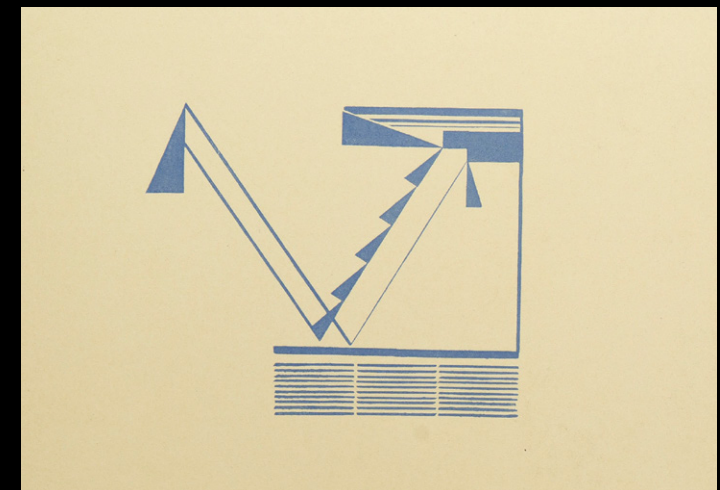
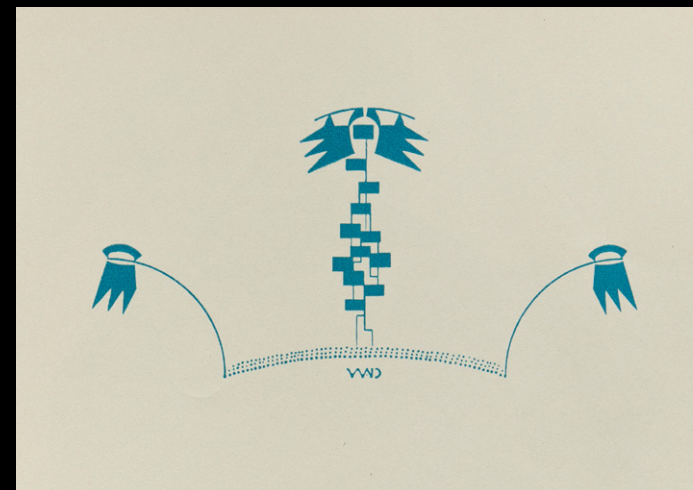
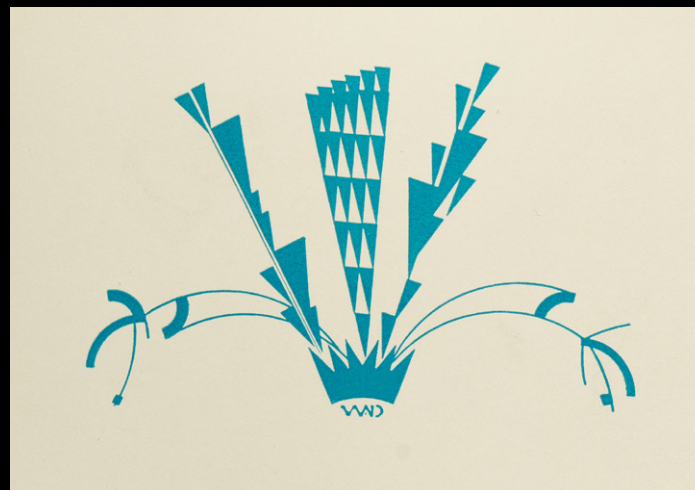
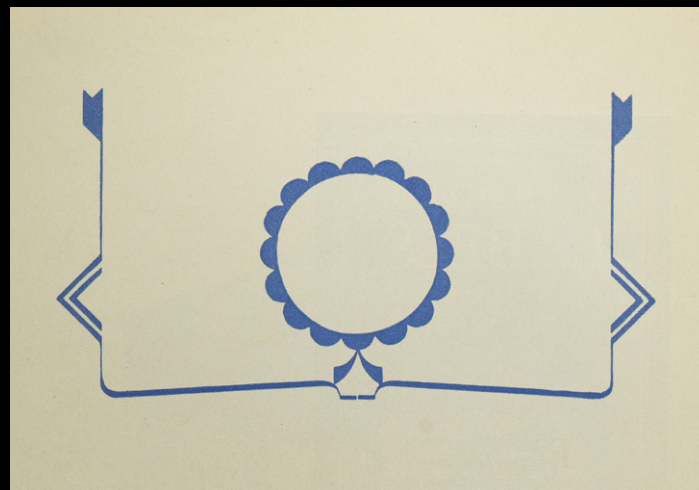
Stencil elements with foil stamped cover ornament made from them, *The Flowers of Friendship*, edited by Donald Gallup, Knopf, New York, 1953, 10 x 8.5 cm



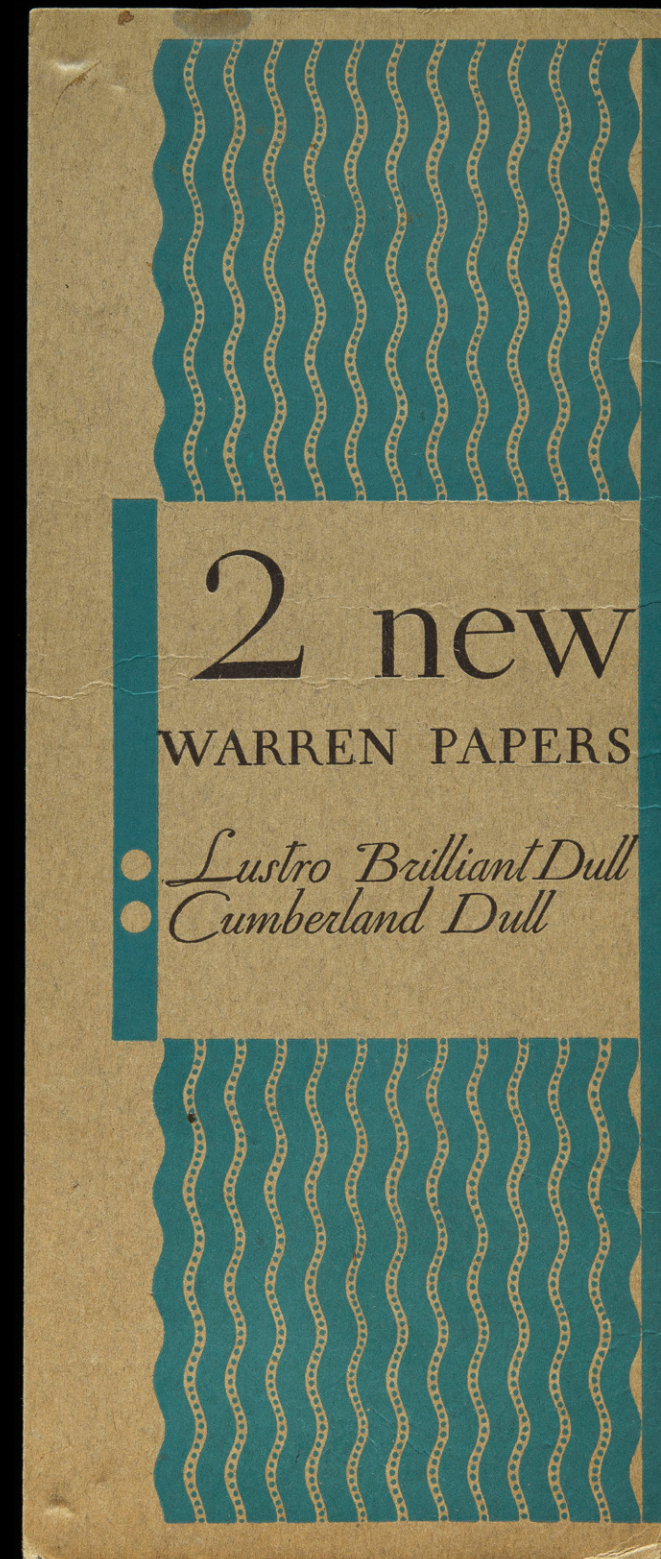
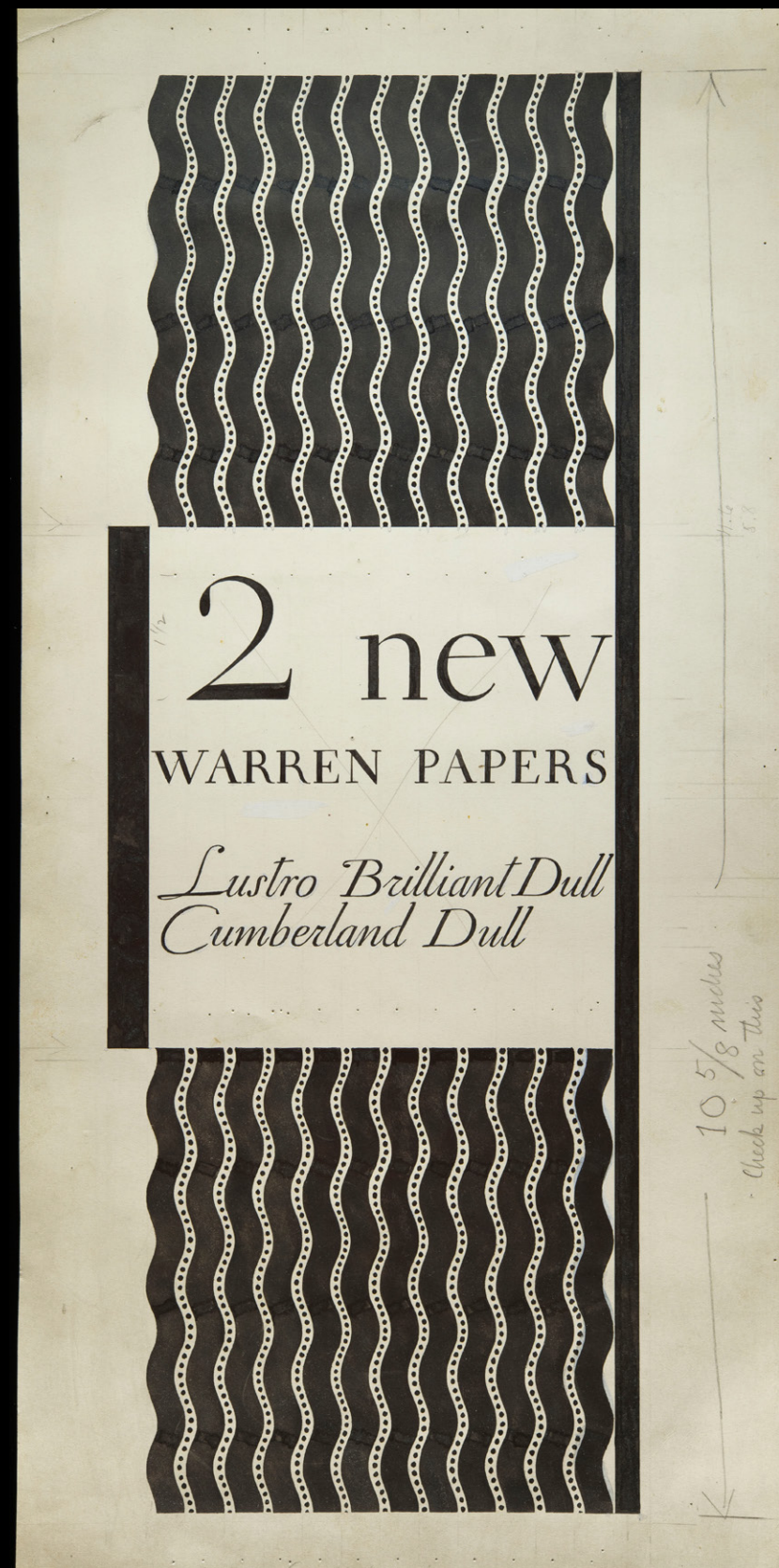
Slipcase for Warren's Standard Printing Papers, 1928, 15.7 x 24 cm; Original lettering for same, 21.5 x 25.5 cm



Original modular stencilled ornament for *Warren's Standard Printing Papers*, 1928, 23.5 x 18 cm; Printed sample of same, 15.7 x 24 cm



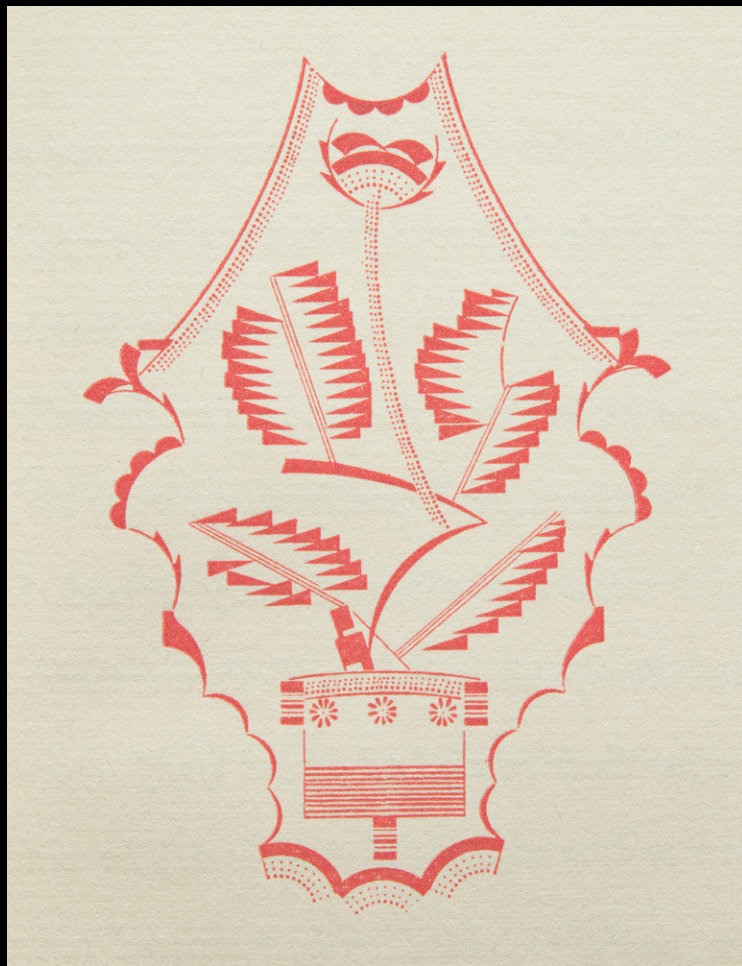
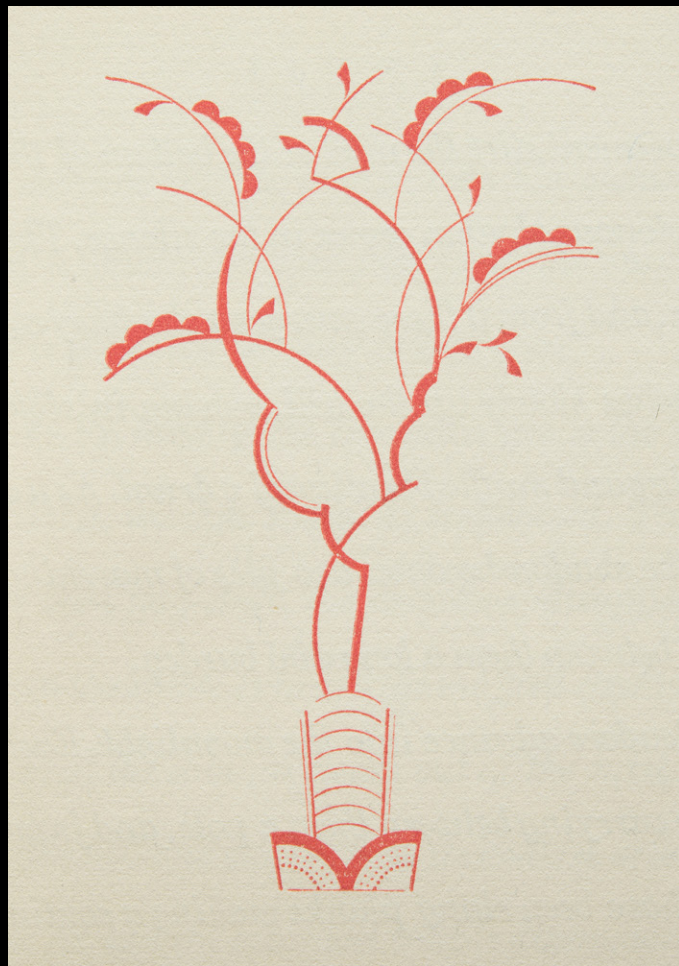
Modular ornaments from paper samples, *Warren's Standard Printing Papers*, circa 1928, 11 x 8 cm each



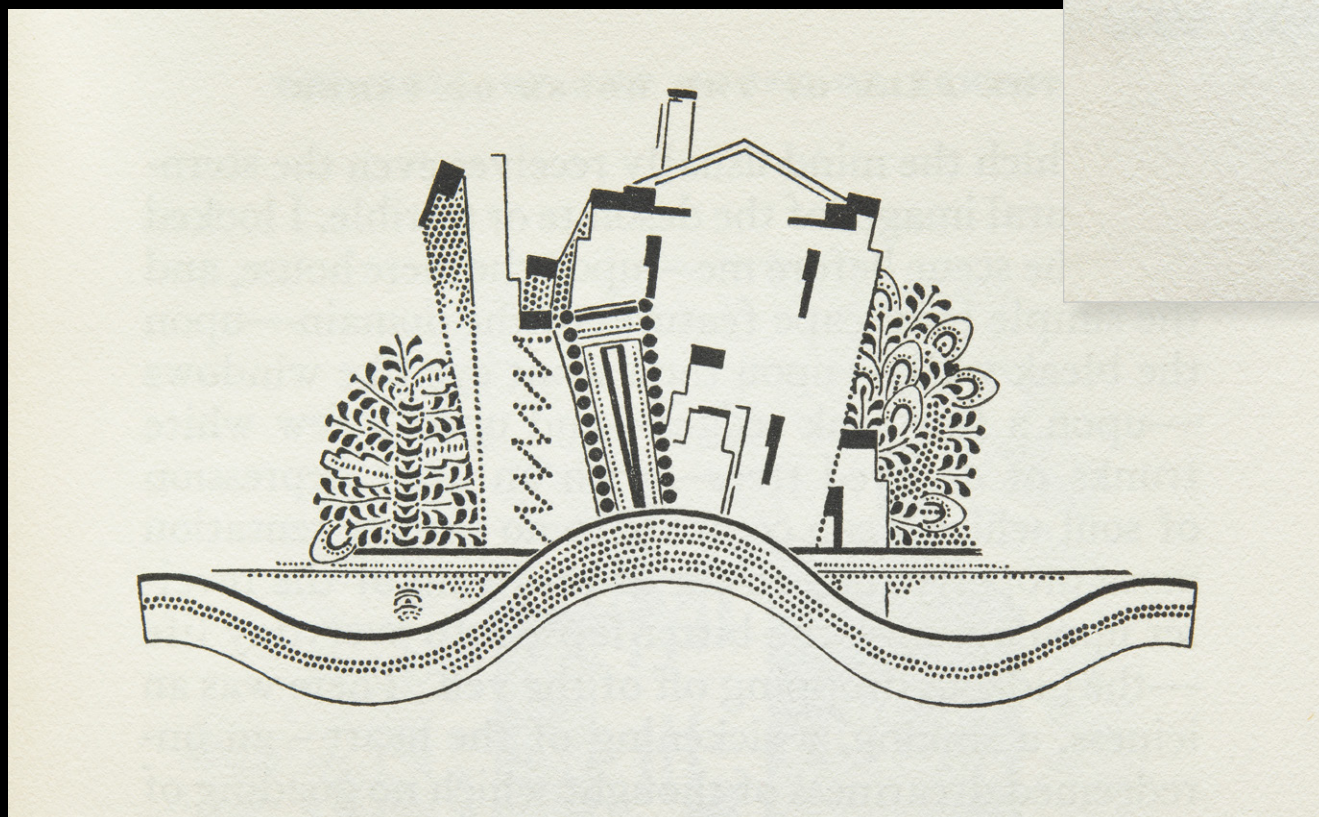
Original artwork, promotion for Warren's Paper, circa 1930, 21.5 x 44 cm; Printed sample of same, 11.8 x 28 cm



There is a singular fluctuation to be observed in the line or curve that represents the movement of Biology across the graph of the sciences. There is a short uniform rhythm that waxes and wanes with the rising and setting of the sun; and there is, superimposed upon this, a longer curve of regular trace that varies with the moon's phases. This striking configuration



Modular ornaments from *Paraphs* by Hermann Püterschein, Knopf, New York, 1928, each 9 cm high



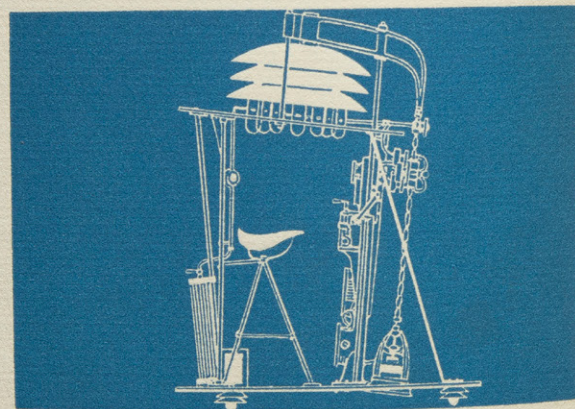
Stencil elements with modular illustrations made from them, *Tales* by Edgar Allen Poe, Lakeside Press, Chicago, 1930



Illustration from *The Saturday Review*, 1927, 7.7 x 10.5 cm

T H E
Time Machine

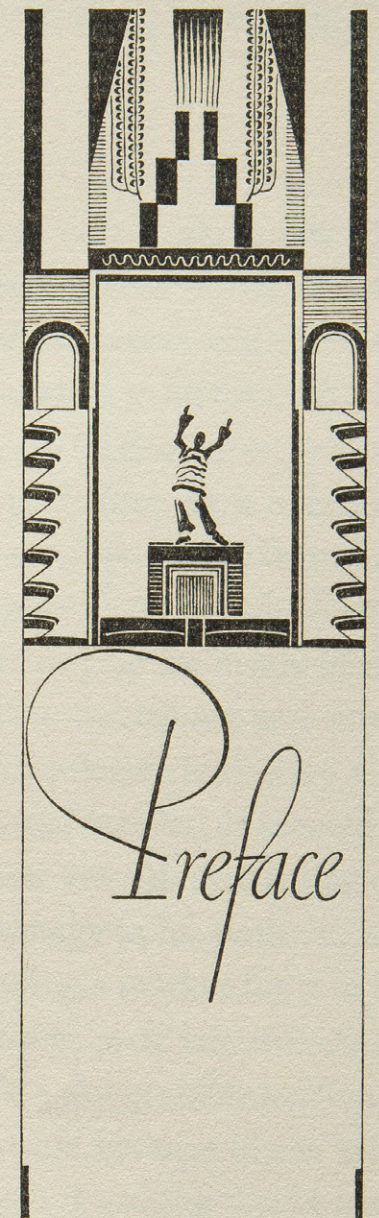
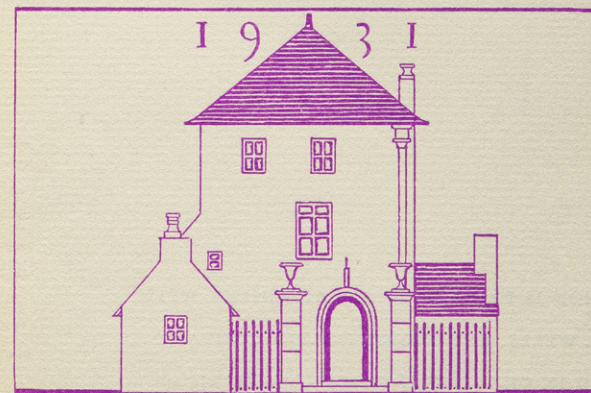
H. G. WELLS



AN INVENTION

*With a preface by the Author
written for this edition; and
designs by W. A. Dwiggins*

RANDOM HOUSE *New York*



Title spread from *The Time Machine* by H.G. Wells, Random House, New York, 1931, 31 x 23.5 cm; Detail from following spread



I

HOW GOODMAN BRUYN
TOOK UNTO HIMSELF
A WIFE

NESSIRE BRUYN—THE same who completed the castle of La Roche Corbon, near Vouvray, on the banks of the Loire—was a boisterous sort of fellow in his youth. While still a little shaver, he was continually ravishing virgins and turning the house upside down; in brief he was headed straight for the devil. After his father, the Baron of La Roche Corbon, died and was duly put to bed with a shovel, Bruyn became his own master. He could give free rein to the wildest debauchery every day; he applied himself body and soul to the grateful task of indulging his own pleasure. In time, by dint of making ducks and drakes of his money, catch-

From the Books of



Paul A. Bennett

Bookplate for Paul Bennett, circa 1940, 5 x 5.5 cm



ROBERT NATHAN

One More Spring



1935

THE OVERBROOK PRESS

STAMFORD, CONNECTICUT

One More Spring by Robert Nathan, Overbrook Press, Stamford, 1935, 29.8 x 21 cm

heard above the motors and the street-cars, whose scales and passages, rising above the noise of traffic, caused people to stop for a moment to listen, the rich and the poor together.

Oh, bright immeasurable dream . . .

And Mary, beside him, wakeful too, listened to the river voices, and thought of God, whose awful, loving presence, bearded and compassionate, moved through the night above her. Could she buy herself a bird while others were in want? Their poverty did not trouble her so much as her own extravagance. Thirty dollars for a fiddle to make Michael happy. . . . She felt a strange stir at her heart. It was a long time since she'd made anyone happy. Not since she'd been a girl, not since she'd said yes to him years before. The past came back to her, simple and fragrant: she had been young, and she had hoped for nothing. It was all she got; but life had been no worse than she had looked for. Her husband was a good man, for all he had so little to say for himself.

Christmas was coming; the smell of pine boughs would be in the air. She could borrow a little Christmas tree from the grocer and hang the fiddle on it, with the bow and all. Or the canary in his cage. . . .

Ah, what was Christmas for, getting or giving? Mary Mother of God, what would you do, if it was you?

Smiling, she fell asleep before Mary could answer.



The weather changed in November: the skies turned gray and sullen, the last warmth of autumn died out of the air, and the rains began. Blown by the wind, the cold rains drenched the city and darkened the streets. Gales boomed above the housetops, signs rattled, hats, umbrellas, and bits of paper sailed through the sky; while in the park the wet trees bowed to the wind and gave up their last sodden



Handwritten text in cursive script, mostly illegible due to fading.

Handwritten signature or name at the bottom.



*You are cordially invited to bring your
friends to the opening of an Exhibition
of Books designed by W. A. DWIGGINS
at the Library of the Rhode Island School
of Design on TUESDAY, MAY FIFTEENTH
nineteen hundred and forty five from four
until six o'clock at 238 BENEFIT STREET*

TEA

*Exhibition open to the Public
until JUNE NINTH*



Gordon-Taylor Inc.

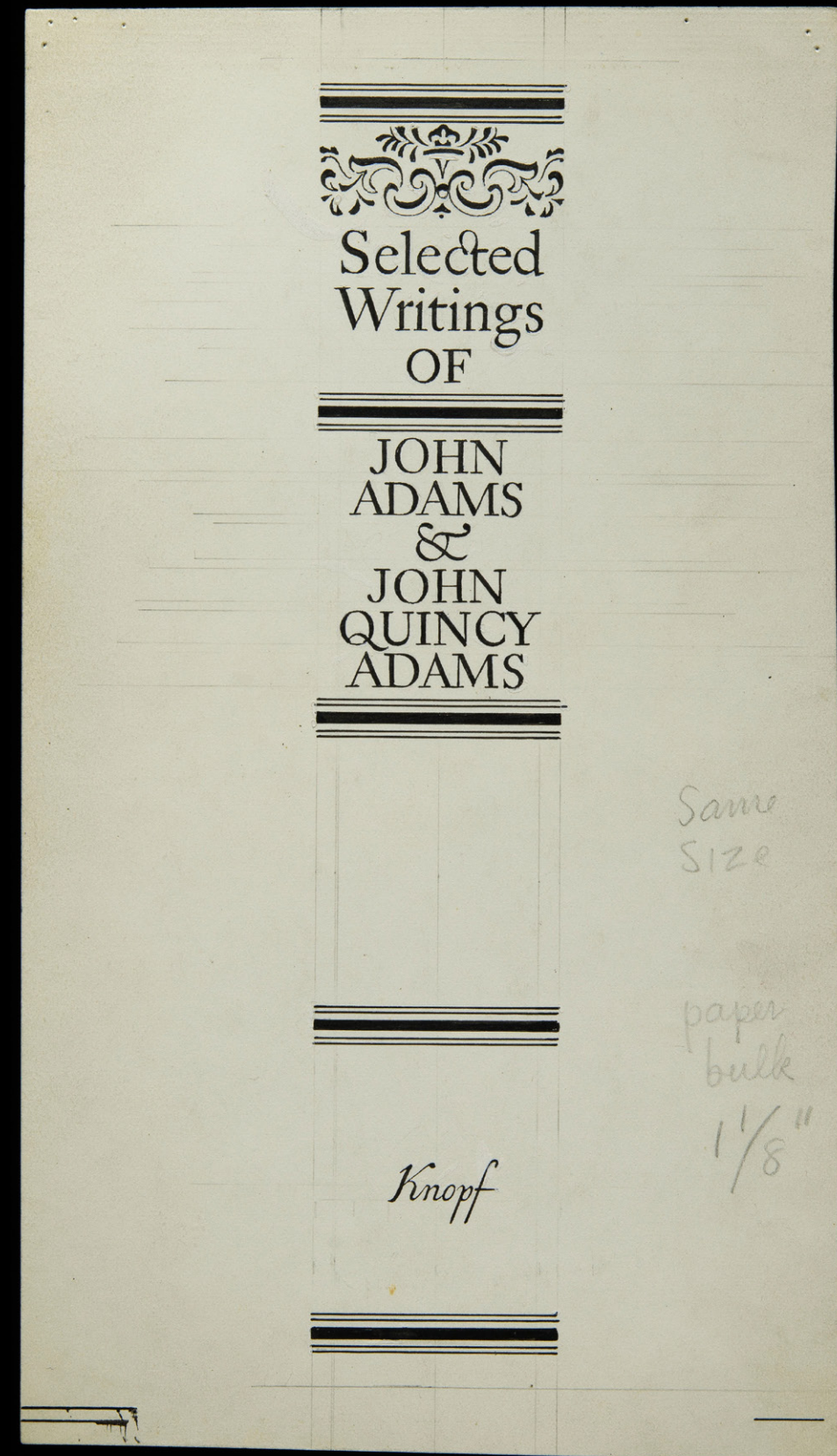
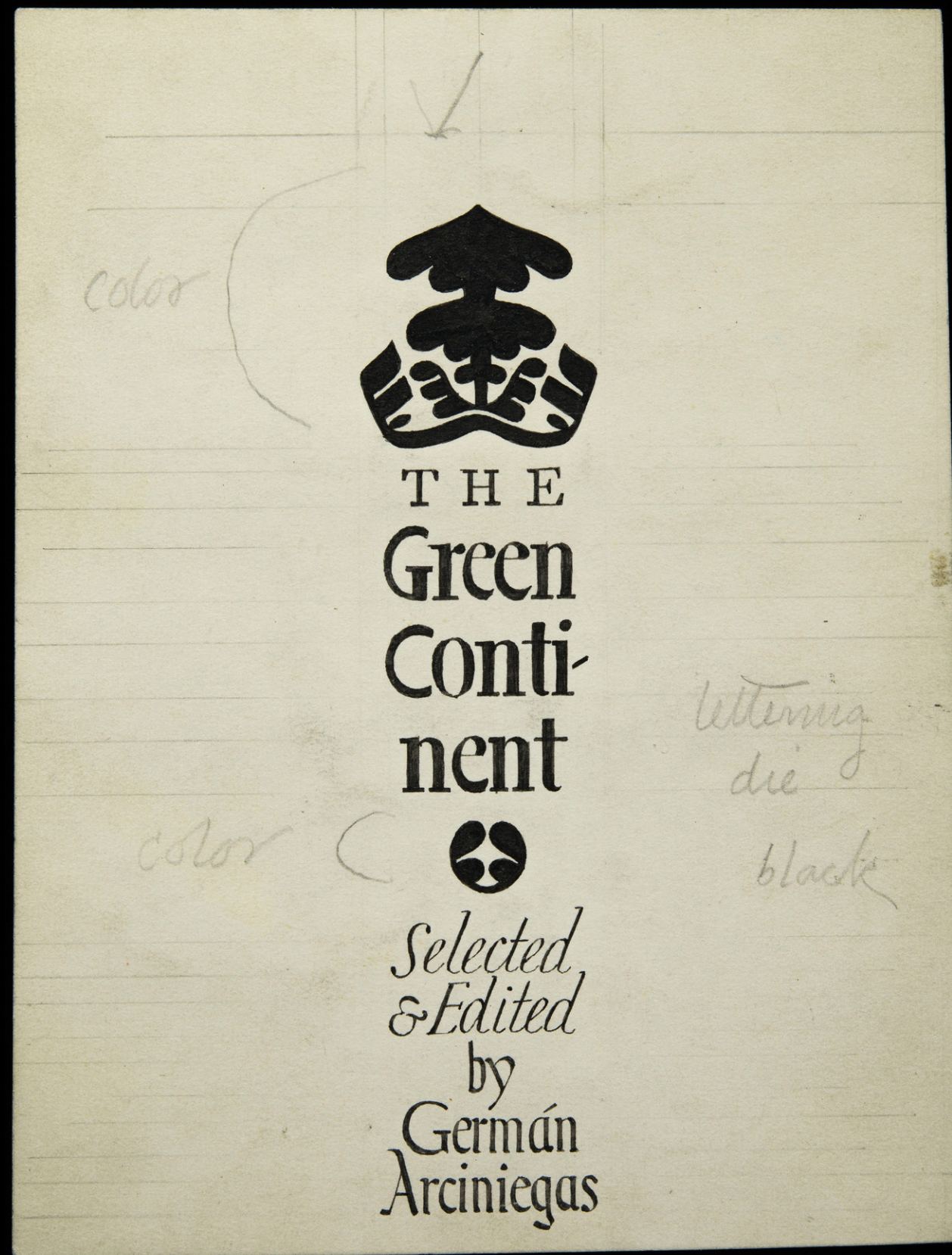
PRINTERS



at the sign of the Pale

185 ALBANY STREET
CAMBRIDGE MASSACHUSETTS

Layout and printed sample for exhibit invitation, 1945, 9 x 18 cm; Promotional blotter, circa 1935, 10 x 23 cm



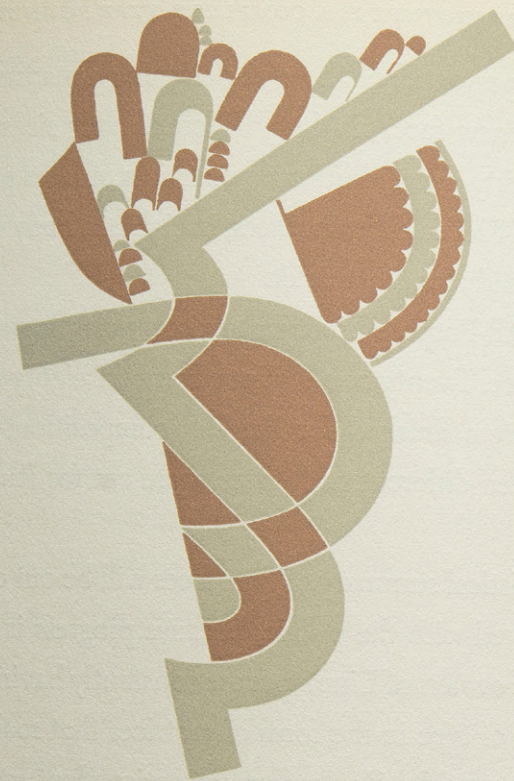
Original art for shelf back, *The Green Continent*, Knopf, New York, 1944, 11 x 14.5 cm; Original art for shelf back, *Selected Writings of John Adams*, Knopf, New York, 1946, 13.5 x 24 cm



Assorted shelf backs



Trial proof of modular ornaments for *The Power of Print and Men* by Thomas Dreier, Mergenthaler Linotype, Brooklyn, 1936, 29.3 x 20.5 cm



MODERN SPEED AND THE POWER OF PRINT

THE YEARS of the "gay nineties" were rather slow years, after all. Compare the activities of the people of that time with the activities of the present generation and one realizes instantly what a change has taken place. Ideas crept into circulation in the days of our grandparents. Today they sweep over the world with the speed of light. As Harry L. Gage says, "The printed word was by no means as universal

MODERN SPEED AND THE POWER OF PRINT

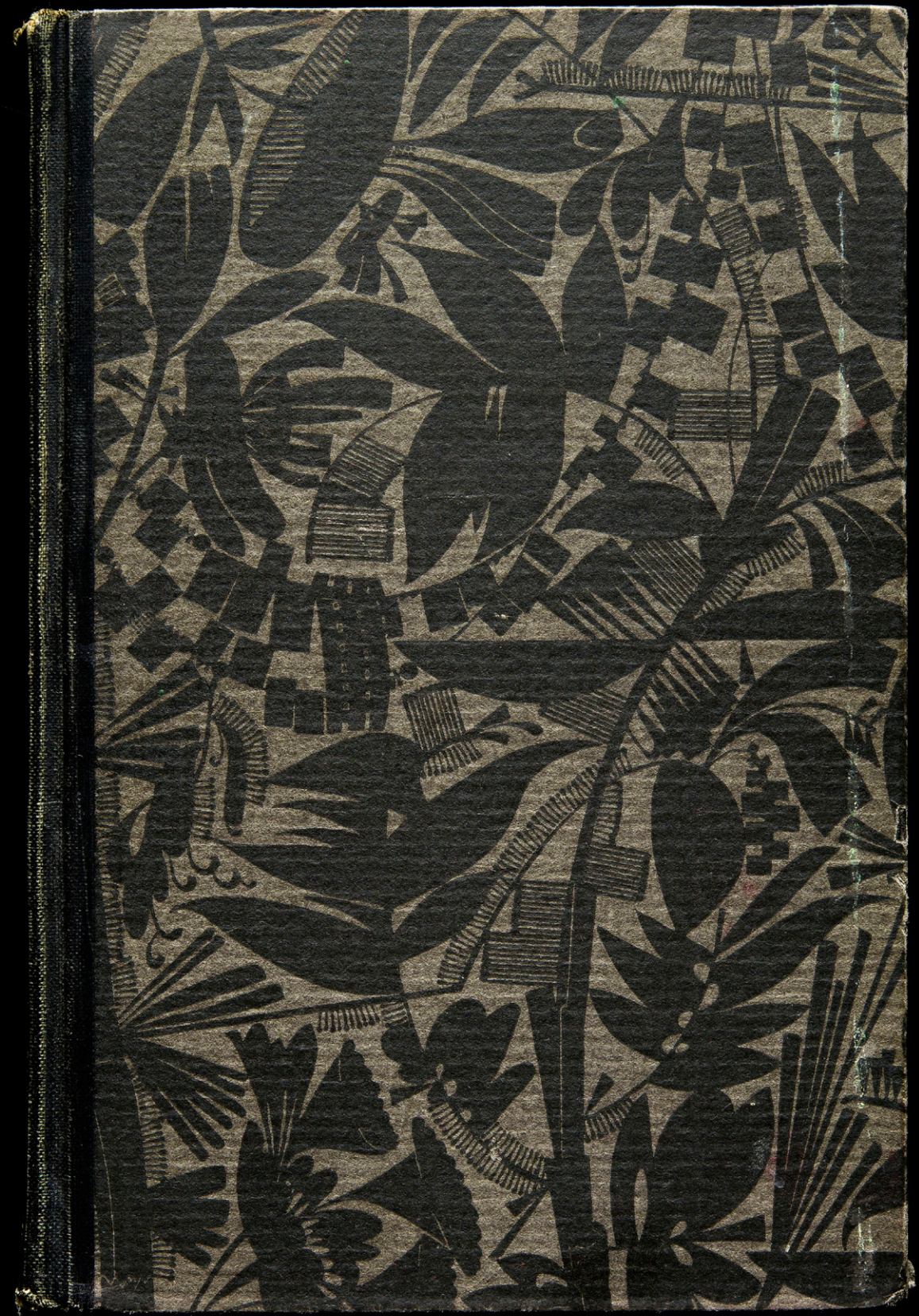
as it is today. Three factors were yet to come to multiply its uses: the facilities of communication (wire and air), of mechanical vision (the camera and its related processes), and of machine typesetting.

"Grandfather owned few books and there were no public libraries in the eighties. His books were costly, sparsely illustrated with laboriously made engravings on wood or steel. His newspaper was small and hard to read, with a dearth of nation-wide news and only a few cable dispatches.

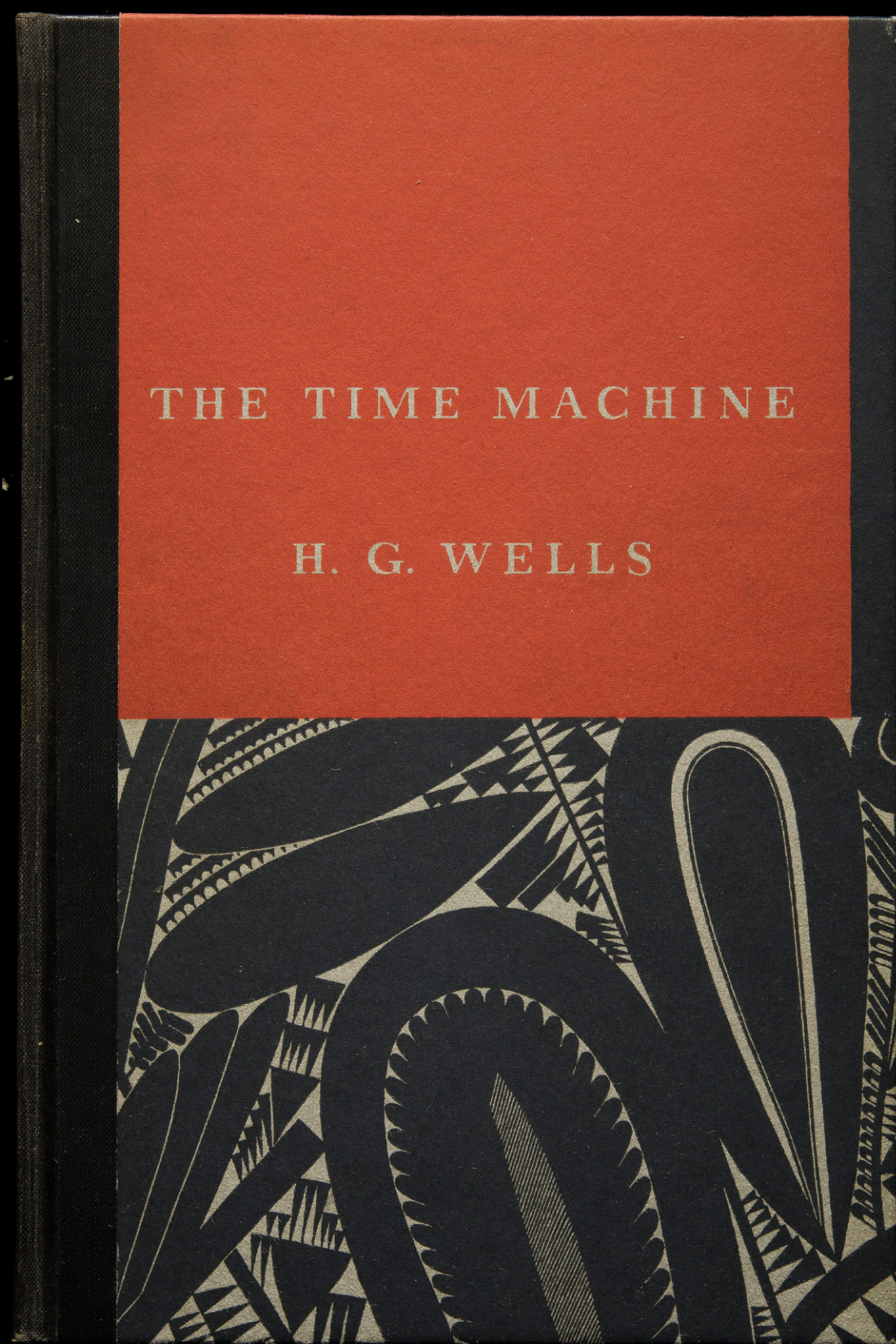
"Advertisements in grandfather's newspaper were business cards. If elaborated they stated: 'John Doe has the pleasure to announce that he has recently received a shipment of dressgoods, findings, notions and household wares. He is gratified to observe that an ever increasing patronage bears testimony to the quality of his merchandise.' All this was set forth in small and scarcely legible types. If John Doe was a daring advertiser, he might use four or five inches of a single column and actually mention his wares by name.

"Grandfather's children studied stuffy text books, purchased new or well worn second hand. Little wood-cuts of the pyramids and Niagara Falls visualized their geography. Their literature was pounded home with the classics. The Diamond Dick yellow-back had not arrived to precede the comic strips and the movies."

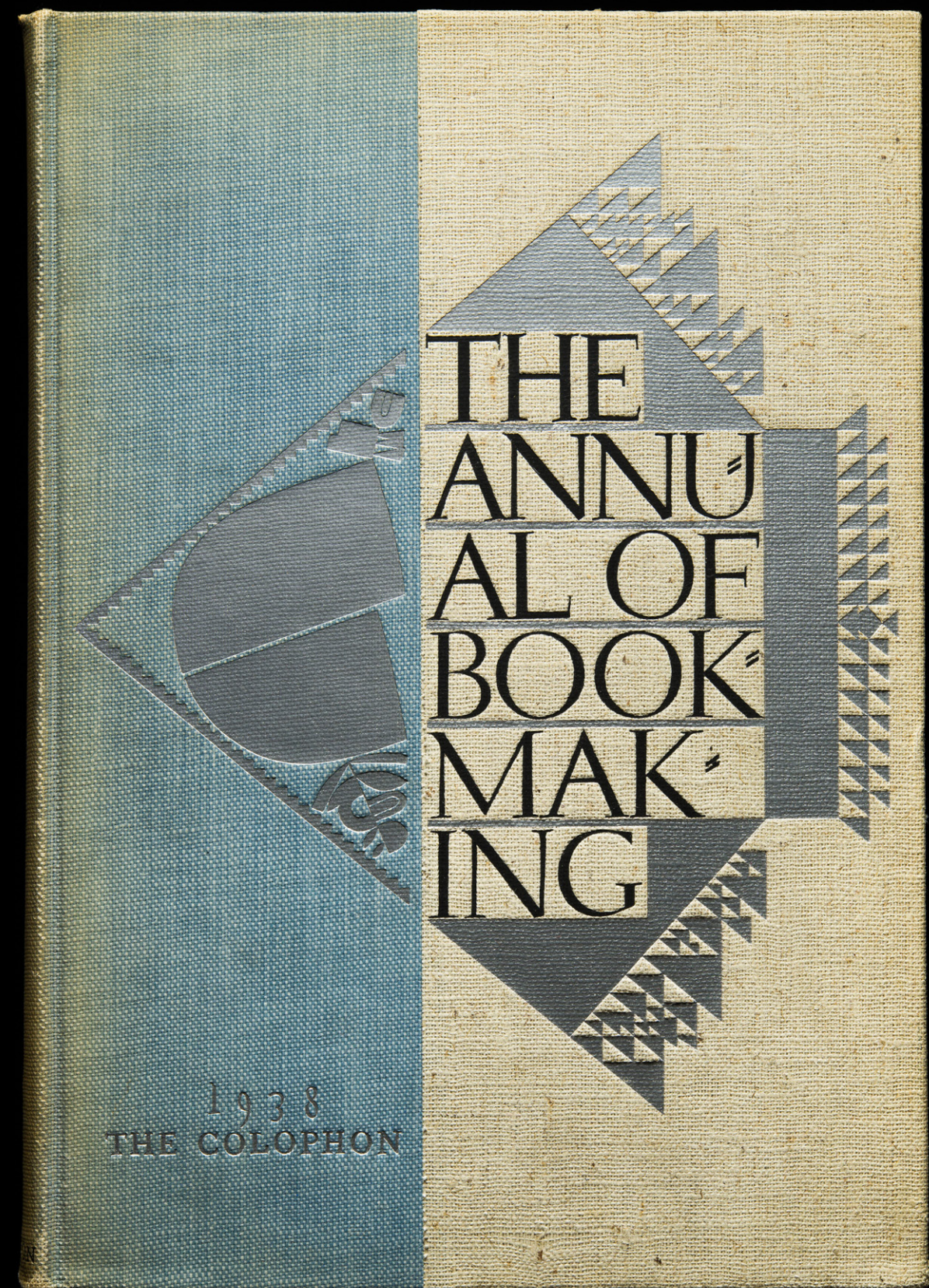
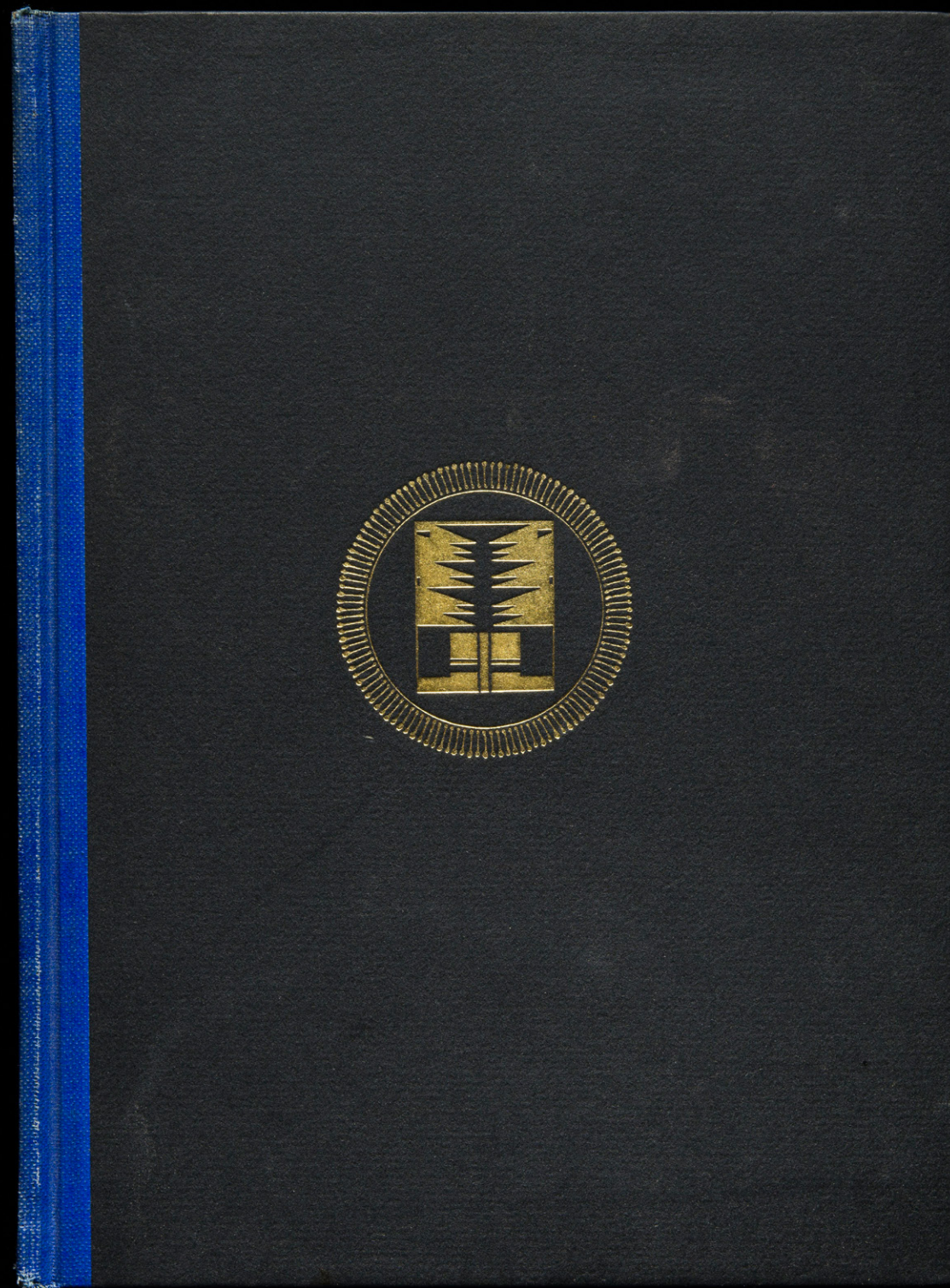
Then came the Linotype in 1886. Here was a new power for more printing. It meant greater speed, an increase in quantity that was startling, and a gradual improvement in quality that has pleased



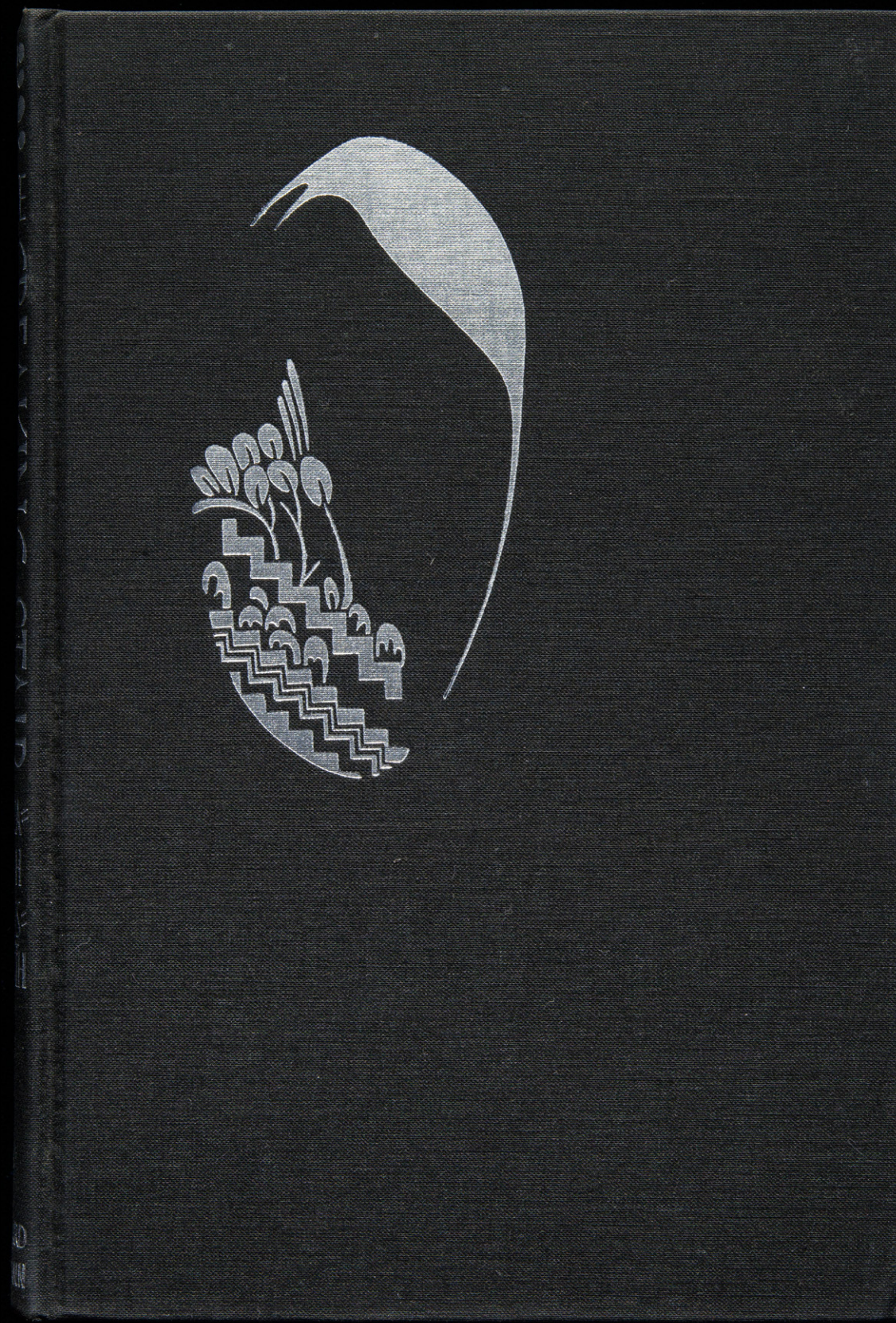
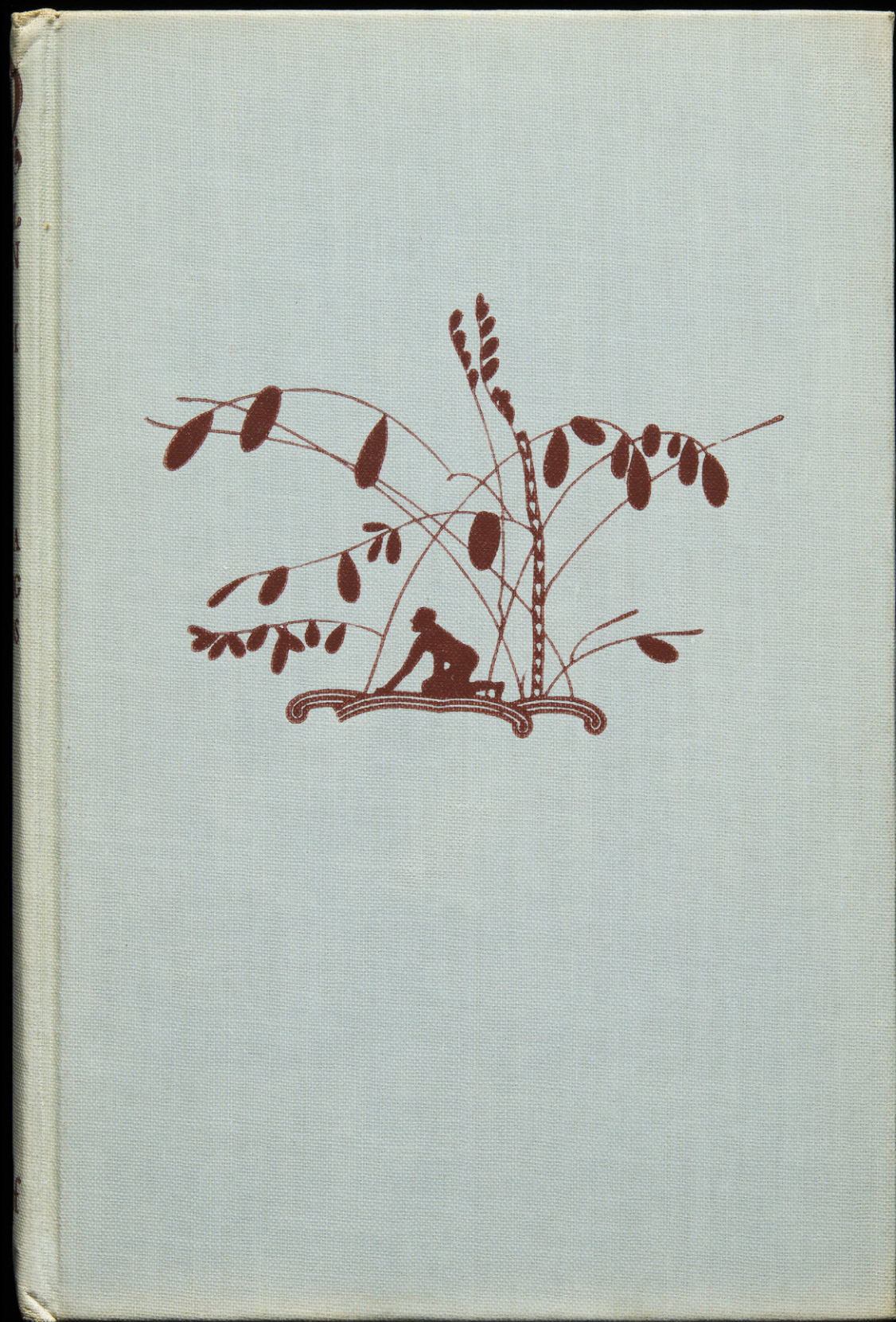
The Architect and the Industrial Arts, Metropolitan Museum, New York, 1929, 14.6 x 22.5 cm; *Tales* by Edgar Allen Poe, Lakeside Press, Chicago, 1930, 12.7 x 18.7 cm



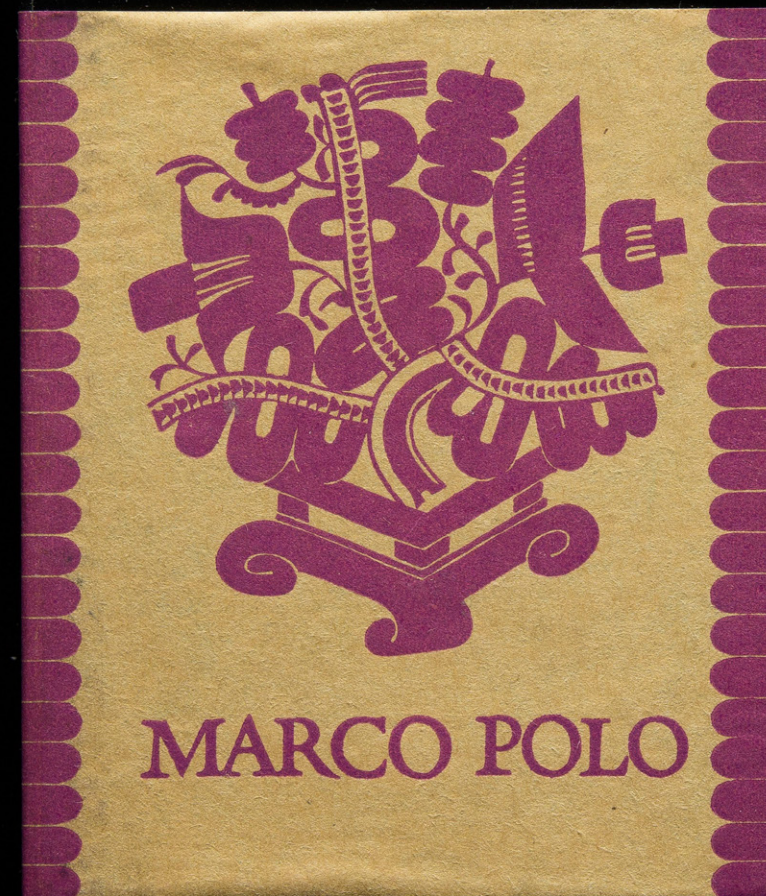
The Time Machine, Random House, New York, 1931, 15.6 x 23.5 cm; *The Power of Print and Men*, Mergenthaler Linotype, Brooklyn, 1936, 18 x 24.4 cm



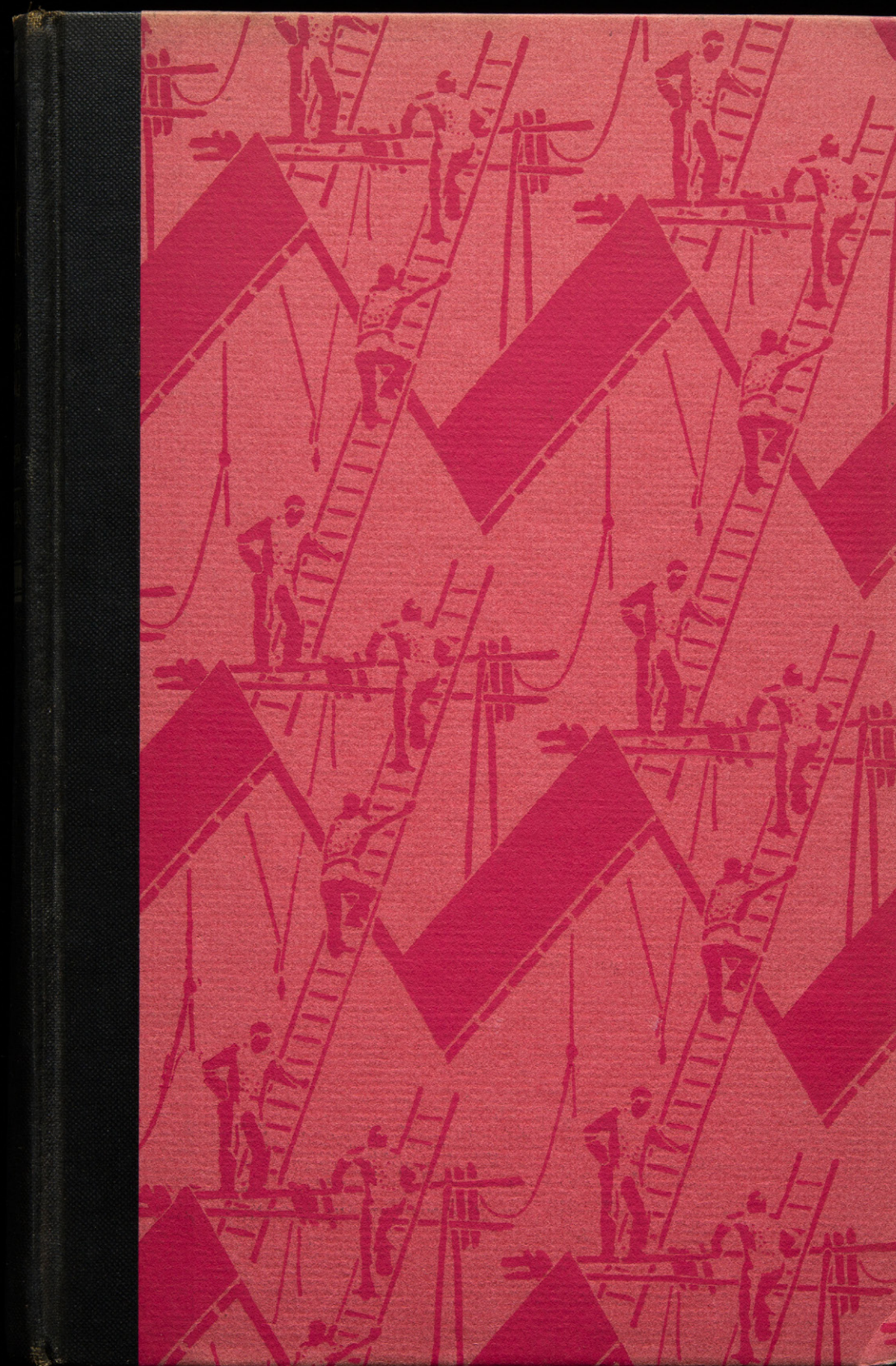
America Conquers Death by Milton Waldman, Rudge, New York, 1928, 14.9 x 21.6; *The Annual of Bookmaking*, The Colophon, New York, 1938, 18.4 x 27.3 cm



Millenium 1, Knopf, New York, 1945, 12.2 x 18.1 cm; *The Creaking Stair* by Elizabeth Coatsworth, Coward-McCann, New York, 1949, 14.3 x 21.3 cm



Cover or slipcase labels for *Beau Brummell*, 1930; *The Time Machine*, 1931; *Marco Polo*, 1933; *The Glistening Hill*, 1950



Repeating stencil and cover design made from it, *Layout in Advertising*, Harper, New York, 1928, 14.9 x 22.5 cm



Paraphs, Knopf, New York, 1928, 14.9 x 20.3 cm; *The Complete Angler*, Goodspeed, Boston, 1928, 11.7 x 17.5 cm



T H E

Treasure
in the forest

H. G. W E L L S





what all these little dashes, pointing this way and that, may mean I can't get a notion. And what's the writing?"

"Chinese," said the man with the map.

"Of course! *He* was a Chinese," said Evans.

"They all were," said the man with the map.

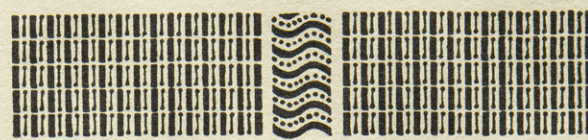
They both sat for some minutes staring at the land, while the canoe drifted slowly. Then Evans looked towards the paddle.

"Your turn with the paddle now, Hooker," said he.

And his companion quietly folded up his map, put it in his pocket, passed Evans carefully, and began to paddle. His movements were languid, like those of a man whose



Chang-hi by the pigtail—how big the yellow brute was, and how he struggled and grinned! He kept growing bigger, too.... Then the bright heaps of gold turned to a roaring furnace, & a vast devil, sur-



prisingly like Chang-hi, but with a huge black tail, began to feed him with coals. They burnt his mouth horribly. Another devil was shouting his name: "Evans, Evans, you sleepy fool!" —or was it Hooker?



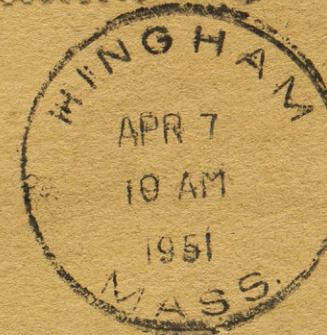
"What the devil's that?" he said.
 Hooker followed his finger.
 "Something blue," he said. It had
 come into view as they topped a
 gentle swell of the ground. Then he



began to distinguish what it was.
 He advanced suddenly with hasty
 steps, until the body that belonged
 to the limp hand & arm had become
 visible. His grip tightened on the



First
class mail



Edward A. Karr
486 Boylston St
Boston, Mass.

Special Delivery



Stencilled mailing labels, 1951, 23 x 15.5 cm

Postmaster: *this parcel
may be opened for postal in-
spection if necessary*

CONTENTS

merchandise 4th class mail



REGISTERED
Receipt requested

Cover design of *American Alphabets* by Paul Hollister, Harper, New York, 1930, 14.9 x 22.5 cm; Stencil for mailing label from *Stencilled Ornament & Illustration*

A B C D

E I M N

O P R S

T U V

C A P S

lower case

a l c e f g h i k

o p c r s t u y

*a foil
smotst*

acefgt

cykuz, rstv

A B C D E I K M
N O P R S U V X

einrst

A B C D E I M N O R S T U

F H C S T W

A I D E M N O P R S T U

A B C D E I K M
N O P R S T U V

A B C D E F G H I J K
L M N O P R S T U V Y

a b c d e f g h i j k l m
n o p q r s t u v w x y z

a c c l g 1 1 o t

a c c c f g 1 1 l o l r s t v y

e e g a a l
1 o o r s t

a b c d e f g
h i l m n p q
r s t u v

Falcon stencils:

l 1 r o c

perimental letters. I cut stencils in celluloid—a long and a short stem, the n arch, and a loop—twice the size of 12 point—pretty small!—and constructed letters from these elements by stencilling. When I had achieved a line of these little 24 point characters that looked good Griffith ran them up with his “shadowgraph” projector to the pattern drawing size in pencil outline. From these enlargements I again cut stencils, or, more properly, templets, in cardboard, for stems, the n arch, and the b loop, in the 64 times size—and made my hard-pencil outline patterns through

n n1 nihil diminuendum

Letters built up from the above elements

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

abcdefghijklmnopqrstuvwxyz 1234567890 (\$£,.;'-'?!*†)

Two-letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist: *i. e.*, a person equipped to make sound judgments about lines, curves, and proportions, etc. The artist of that moment when printing was invented, 1456, who furnished the fine written patterns for type was, luckily for printing, working at the *top notch* of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough, 183,450, and artist enough to let the implement itself (and his facile hand) shape the product. The *fine qualities* of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i. e.*, via the standards of calligraphy) is 6,472 times false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal *simply and naturally and tastefully*, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One

how is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is *always* practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, 210 x 464 inches, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do: neither clumsy and thick, nor "skinny" and weak; *no waste of material and no lack of strength*. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter, if a true artist made it, will have, besides its good looks, a suitability to the 126,482 degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the *fine shapes* of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, 326 theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use; by a

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ
 abcdefghijklmnopqrstuvwxyzæœfi flfffi fl 1 2 3 4 5 6 7 8 9 0



EMBLEMS

AND

Electra



A
BAKERS' DOZEN OF

EMBLEMS

Drawings by W. A. DWIGGINS, and Verses

by WILLIAM ROSE BENÉT

COLLECTED

from various Numbers of THE SATURDAY REVIEW
OF LITERATURE issued in 1927 and 1928

A N D

ELECTRA

A NEW LINOTYPE FACE

from the hand of the said

W. A. D.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

1935

A Bakers Dozen of Emblems and Electra, Mergenthaler Linotype, Brooklyn, 1935, 14 x 20 cm



12 POINT CALEDONIA EXPERIMENTAL NO. 78 (13 Point Slug)

Edna Eats Eggs Emmas Error Ebb Esso
sad fort honor trust job sour summons
fathom gangs jam start hot mustard

Eabdfghjmnorstu

SHEET NO. 1

PRINTED
IN
U.S.A. 1-18-'37

Edna Eats Eggs Emmas Error Ebb Esso
sad fort honor trust job sour summons
fathom gangs jam start hot mustard

Eabdfghjmnorstu

hoc dignissimum ac utile problema dissoluatur nemo hactenus sufficienter tradidisse uidetur tametsi atque Eraecorum *quamplurimi* no aspernandiphilosophi ut atque mathematici ut illud explicaret problema quod cubiduplicatio dicitur uariis ac subtilibus admodum no innuentis easdem lineas proportionales tentarint Ralla exprimere *Euemadmodum* ex Eutocio Escalonita Rulus et Erchimedis interprete et Reorgio Ealla Elacentino qui singulorum exposuerunt adinuationes colligere est haud difficile est Rullus siquidem eorundem Eraecorum authorum offendetur qui in disquirendis eiušemodi uel lineis proportionalibus *uiam aliquam* certam obtinuerit utpote qui regulamentorum quorundam adminiculo ten tando uel potius hinc inde palpitando totiesque potius conceptas iterando descriptiones proprias traditiones adinuationum suspectas inexplicabilesque reddiderint Eos igitur *praessatas* lineas rectas inter datas extremas continue proportionales ne mathematica simulatque ut suscepti negotij uioletur integritas uia hactenus nemine tentata ex fidissimis Reometricorum *elementorum* Eos rudimentis multifariam ac prima fronte conabimur qua reddere notas idque potissimum illius diuinae qua data linea recta sic diuiditur ut in illa medium et extrema continue proportionis que in tribus ad minus uidetur consistere terminis inueniatur *Euius praetere* diuinae proportionis beneficio ut quinque regularium corporum ab Euclide conciliata est harmonia sic et nos bonam partem eorum que in ipsis desiderabantur Rathematica adminiculo qua data linea recta a sic diuiditur ut in illa medium et extrema continue proportionis que in tribus ad minum uidetur consistere terminis inueniatur *Euius praetehea* diuine *proportionis* beneficio ut quin que regularium corporum ab Euclide conciliata est sic

Caledonia - Aug '37

A new printing type

EX
LIBRIS
HOP

one of Dr. Brinton's copies

CALEDONIA

1 9 3 9
Linotype

x

FIGURE 3

On the trail

hamile nt
amulet pi
mhnjup

The next effort was a look at Baskerville and Bodoni and Didot, and all the designers who were working in that general direction. The results did not get very far: merely a rehash of the old forms without any improvement. (fig. 2) One was not trying for a *revival*, one wanted something modern and individual.

CALEDONIA

xj

FIGURE 4

The Final Effort

mhnjuf
dbosrt ag

Then, in pursuit of lively curves combined with a general "modern face" atmosphere, we turned to one of the types that Bulmer used, cut for him by William Martin around 1790—and here seemed a good place to start again. The Martin letters were more slender than the face one had in mind, so an attempt was made to add weight to the characters and still keep some of the Martin swing (fig. 3). The result of this last effort (fig. 4) was most promising; so we went on and finished the alphabets in the form shown in this text; and christened the face CALEDONIA because the project was inspired in



12 POINT ELDORADO EXPERIMENTAL NO. 269

Cast on 13 point slug

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890,.;:'?!)"

HAHBHCHDHEHFHGHGHIHJHKHLHMHNHOH

HPHQHRHSHTHUHVHWHXHYHZH&H

OAOBOCODOEOFOGOHOIOJOKOLOMONO

OPOQOROSOTOUOVOWOXOYOZO&O

mambmcmdmemfmgmhmimjmkmlnmnmom

mpmqmrmsmtmumvmwmxmymzm

oaobocodoeofogohoiojokolomono

opoqorosotouovowoxoyo

ADVERB BERRY CRAFT DUMBA ENJOY EJECT FORM GRILLE

HANG IMAGINE JOHN KNACK LIME MANNER NOTHING

OPAQUE PULSE QUANTITY REFERS STATION TURNER

UNIFORM VERIFY WANTED XANTIPPE YOUNG ZEBRA

Adverb Berry Craft Dumba Enjoy Eject Form Grille Hang Imagine John

Knack Lime Manner Nothing Opaque Pulse Quantity Refers Station Turner

Uniform Verify Wanted Xantippe Young Zebra confine confluence affluence

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

HAHBHCHDHEHFHGHGHIHJHKHLHMHNHOH

HPHQHRHSHTHUHVHWHXHYHZH&H

OAOBOCODOEOFOGOHOIOJOKOLOMONO

OPOQOROSOTOUOVOWOXOYOZO&O

mambmcmdmemfmgmhmimjmkmlnmnmom

mpmqmrmsmtmumvmwmxmymzm

oaobocodoeofogohoiojokolomono

opoqorosotouovowoxoyo

ADVERB BERRY CRAFT DUMBA ENJOY EJECT FORM GRILLE

HANG IMAGINE JOHN KNACK LIME MANNER NOTHING

OPAQUE PULSE QUANTITY REFERS STATION TURNER

UNIFORM VERIFY WANTED XANTIPPE YOUNG ZEBRA

Adverb Berry Craft Dumba Enjoy Eject Form Grille Hang Imagine John

Knack Lime Manner Nothing Opaque Pulse Quantity Refers Station Turner

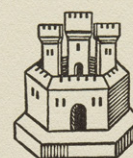
Uniform Verify Wanted Xantippe Young Zebra confine confluence affluence

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890,.;:'?!)"

FIRST SETUP OF

ELDORADO

Experimental Number 269



May 1944

Trial proof sheet of Eldorado, 1943, 15 x 21.2 cm; First setup booklet of Eldorado, 1944, 13.8 x 19.6 cm



Each roman lower-case character
of this size has been cut and fitted
but the font is not yet ready for
publication

EM *aaaa*
abcdefghijklmnopqrstuvwxyz

24 point



12 POINT FALCON EXPERIMENTAL No. 249

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz*

aabacadaefagahaiajakalamanaoa apaqarasatauavawaxayaza
babbcbdbefbgbhbibjbklbmnbobpbqbrbsb btbubvbwxbbybzb
cacbecdeefcgchcicj ckelemencoepcqresete cucvewexcyecz
dadbdcdedfdgdhdidjdkldmdndodpdqdrdsd dtdudvdwdxdydzd
eaebecedeefgeheiejekelemene eoepqereseteuevewexeyeze
fafbfcdfeffghfifjfkflfmfnfopfqrfsf ftufvfwfxfyfzf
gagbgcgdgefgghgigjgkglmgngogpgqgrgsg gtgugvgwgxgygzg
hahbhchdhehfhghihjhkhlmhnhohphqhrhsh hthuhvhwvxhyhzh
iaibicidiefghiiijkiliminioipi iqirisitiuiviwixiyizi
jajbjcjdjejfjghijikj jljmjnjojpjqjrjsjtjuj jvjwxjyzz
kakbkckdkekfkghkikjklkmknkokpkqk krksktkukvkwkxkykzk
lalbleldelflghliljkl llmlnlolplqlrlsl lulvlwlxlyzl
mambmcmdmemfmgmhmimjmklmmlm mnmmompmqmrmsmtmumvmwmxmymzmm
nanbncndnenfngnhninjknlnmnnonpn nqnnsntnunvnwnxynzn
oaoocodoefogohoiojokolomonooqoro osotouovowoxoyo
papbpdpdpfpghpjpjpkplmpnpoppqprp psptpupvpwpxpypzp
qaqbqcqdcqfqqghqjqkqlqmqqnq qoqpqrqsqtquqvqwqxqyqzq
rarbrcrdrfrgrhrirjrklrmnrnrprqr rrsrtrurvrwxryrzz
sasbscsdsesfsgshsisjskslmsnsospsqsr sstsusvswsxsyszs
tatbtctdtetftgthtitjktlmtntotptqtrst ttutvtwtxtzt
uauvucudueufuguhuiujukulumunuoupuqurusu utuuuvuwuxuyuzu
vavbvcvdvevfgvhvivjvkvlvmvnvovpvqv vrvsvtvuvvwxvyvzv
wawbwcwdwefwghwfwjwkwlmwnwopwqw wrswtwuwvwxwywzw
xaxbxcxdexfxghxixjxkxlmxnxopxqxrx xsxtxuxvwxxyxzx
yaybycydyeyfygyhyiyjykylymynyopy yqyrystyuyvywyzyzy
zazbzczdzefzghzizjzklzmznzozpzqzrzsz ztzuzvzwxyzzyz

STATUS OF CHARACTERS

NO. 9 (6-3-'41)— abcdefghijklopqrstvwxyz
NO. 10 (refitted)— abcdefghijklopqrstvwxyz
NO. 9 (6-3-'41)— mnu 1234567890
NO. 10 (redesigned)— mnu 2345 7 9

See also No. 6 (7-18-'40), No. 7 (1-28-'41), No. 8 (4-29-'41).
No. 9 same as No. 8, with numerals added.

August 22, 1941



FIRST SETUP OF
FALCON · EXPERIMENTAL CCLXVI
AUGUST · MCMXLIII

for Edward Carr
August 28 1943
Mr. A. Higgins

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz*

Trial proof sheet of Falcon, 1941, 21.5 x 29.3 cm; First setup booklet of Falcon, 1943, 14 x 19.5 cm

Trial proof sheet of Arcadia, 1942, 21.5 x 29.3 cm; First setup booklet of Arcadia, 1947, 16 x 24 cm



7 POINT NEWS FACE EXPERIMENTAL NO. 223

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
aeilmnp^rt
1234567890

HAHBHCHDHEHFHGHIIHJHKLHMH
HNHOHPHQHRHSHTHUHVHWHXHYHZH
OAOBOCODOEFOGOHOIOJOKOLOMONO
OPOQOROSOTOUOVOWOXOYOZO
mambmcmdmemfmgmhmimjmkmlnmom
mpmqmrmsmtmumvmwmxmymzm
oaobocodoeofogohoiojokolomono
opoqorosotouovowoxoyo

ADVERB BERRY CRAFT DUMBA ENJOY EJECT FORM GRILLE HANG IMAGINE JOHN
KNACK LIME MANNER NOTHING OPAQUE PULSE QUANTITY REFERS STATION
TURNER UNIFORM VERIFY WANTED XANTIPPE YOUNG ZEBRA
adverb berry craft dumba *mallet* enjoy eject form grille *paper* hang imagine john *taint* knack lime
manner nothing opaque *mine* pulse quantity refers *rain* station turner uniform *pale* young zebra

STATUS OF CHARACTERS

Proof No. 5 (5-27-'41) — abcdefghijklmnopqrstuvwxyz
Proof No. 6 (4-6-'42) — ABCDEFGHIJKLMNOPQRSTUVWXYZ
Proof No. 6 (4-6-'42) — *ainrt*
Proof No. 7 (redesigned) (6-17-'42) — *in*
Proof No. 7 (6-17-'42) — *elmp*
Proof No. 7 (6-17-'42) — 1234567890

PRINTED
IN
U.S.A. 6-17-'42

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
aeilmnp^rt
1234567890

THE RUINES OF TIME

It chaunced me on day beside the shore
Of silver streaming Thamesis to bee,
Nigh where the goodly Verlame stood of yore,
Of which there now remaines no memorie,
Nor anie little moniment to see,
By which the travailer that fares that way
This once was she may warned be to say.

There on the other side, I did behold
A Woman sitting sorrowfullie weiling

It chaunced me on day beside the shore
Of silver streaming Thamesis to bee,
Nigh where the goodly Verlame stood of yore,
Of which there now remaines no memorie,
Nor anie little moniment to see,
By which the travailer that fares that way
This once was she may warned be to say.

e
ing,
forth railing:

h to weld.

hes,
nent,

ent;

'Ah! what delight,' quoth she, 'in earthlie thing,
Or comfort can I, wretched creature, have?
Whose happines the heavens envying,
From highest staire to lowest step me drave,
And have in mine owne bowels made my grave,
That of all nations now I am forlorne,
The worlds sad spectacle, and Fortunes scorne.'

Much was I mooved at her piteous plaint,
And felt my heart nigh riven in my brest
With tender ruth to see her sore constraint;
That, shedding teares, a while I still did rest,
And after did her name of her request.
'Name have I none,' quoth she, 'nor anie being,
Bereft of both by Fates unjust decreeing.

'I was that citie which the garland wore
Of Britaines pride, delivered unto me
By Romane victors which it wonne of yore;
Though nought at all but ruines now I bee,
And lye in mine owne ashes, as ye see,
Verlame I was; what bootes it that I was,
Sith now I am but weedes and wastfull gras?

'O vaine worlds glorie, and unstedfast state
Of all that lives on face of sinfull earth!
Which, from their first untill their utmost date,
Tast no one hower of happines or merth;
But like as at the ingate of their berth
They crying creep out of their mothers wombe,
So wailing backe go to their wofull toomb.

The holy God having by a long and continued series of his afflictive dispensations in and by the present war with the heathen natives of this land, written & brought to pass bitter things against his own Covenant people in this wilderness, yet so that we evidently discern that in the midst of his judgements he hath remembered mercy, having remembered his foot-stool in the day of his sore displeasure against us for our sins, with many singular intimations of his fatherly compassion, and regard: reserving many of our towns from desolation threatned, and attempted by the enemy, and giving us especially of late with our confederates many signal advantages against them, without such disadvantages to ourselves as formerly we have been sensible of,

So At a COUNCIL held at Charlestown,
June the 20th, 1676

The holy God having by a long and continued series of his afflictive dispensations in and by the present war with the heathen natives of this land, written & brought to pass bitter things against his own Covenant people in this wilderness, yet so that we evidently discern that in the midst of his judgements he hath remembered mercy, having remembered his foot-stool in the day of his sore displeasure against us for our sins, with many singular intimations of his fatherly compassion, and regard: reserving many of our towns from desolation threatned, and attempted by the enemy, and giving us especially of late with our confederates many signal advantages against them, without such disadvantages to ourselves as formerly we have been sensible of, if it be of the Lords mercies that we are not consumed, it certainly bespeaks our positive Thankfulness, when our enemies are in measure disappointed or destroyed: and fearing the Lord should take notice under so many intimations of his returning mercy, we should be found an insensible people, as not standing before him with Thanksgiving, as well as lading him with our complaints in the time of pressing afflictions:

✿ The Council have thought meet to appoint & set apart the 29th. day of this instant June, as a day of solemn Thanksgiving & praise to God for such his goodness and favour, many particulars of which mercy might be instanced, but we doubt not those who are sensible of God's afflictions, have been as diligent to espy his returning to us; and that the Lord may behold us as a people offering praise & thereby glorifying him; the Council doth commend it to the respective Ministers, Elders and people of this Jurisdiction; solemnly and seriously to keep the same. Beseeking that being persuaded by the mercies of God we may all, even the whole people offer up our bodies and souls as a living and acceptable service unto God by Jesus Christ.

By the Council, Edward Rawson Secr.



12 POINT EXPERIMENTAL NO. 283

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

HAHBHCHDHEHFHGHGHIHJHKHLHMH

HNHOHPHQHRHSHTHUHVHWHXH

HYHZH

OAOBOCODOEOFOGOHOIOJOKOLOMONO

OPOQOROSOTOUOVOWOXOYOZO

mambmcndmemfmgmhmimjmkmlnmom

mpmqmrmsmtmumvmwmxmymzm

oaobocodoeofogohoiojokolomono

opoqorosotouovowoxoyo

ADVERB BERRY CRAFT DUMBA ENJOY EJECT FORM

GRILLE HANG IMAGINE JOHN KNACK LIME MANNER

NOTHING OPAQUE PULSE QUANTITY REFERS

STATION TURNER UNIFORM VERIFY WANTED

XANTIPPE YOUNG ZEBRA

Adverb Berry Craft Dumba Enjoy Eject Form Grille Hang Imagine

John Knack Lime Manner Nothing Opaque Pulse Quantity Refers

Station Turner Uniform Verify Wanted Xantippe Young Zebra

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

HAHBHCHDHEHFHGHGHIHJHKHLHMH

HNHOHPHQHRHSHTHUHVHWHXH

HYHZH

OAOBOCODOEOFOGOHOIOJOKOLOMONO

OPOQOROSOTOUOVOWOXOYOZO

mambmcndmemfmgmhmimjmkmlnmom

mpmqmrmsmtmumvmwmxmymzm

oaobocodoeofogohoiojokolomono

opoqorosotouovowoxoyo

ADVERB BERRY CRAFT DUMBA ENJOY EJECT FORM

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Adverb Berry Craft Dumba Enjoy Eject Form Grille Hang Imagine

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Station Turner Uniform Verify Wanted Xantippe Young Zebra

STATUS OF CHARACTERS

Proof No. 1 (6-7-'44)— D

Proof No. 1 (6-7-'44)— agho

Proof No. 1 (6-7-'44)— agho

Proof No. 2 (Redesigned) (12-20-'45)— D

Proof No. 2 (Redesigned) (12-20-'45)— ago

Proof No. 2 (Redesigned) (12-20-'45)— ho

Proof No. 2 (12-20-'45)— ABC EFGHIJKLMNOPQRSTUVWXYZ

Proof No. 2 (12-20-'45)— ABCDEFGHIJKLMNOPQRSTUVWXYZ

Proof No. 2 (12-20-'45)— bedefhijklmnpqrstuvwxyz

Proof No. 2 (12-20-'45)— bedef ijklmnpqrstuvwxyz

PRINTED
IN
U.S.A. 1-5-'46

2



12 POINT EXPERIMENTAL NO. 283

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

Dahgogohaoa hgogahohg agahoagooh Dogghahaag

ahgogohaoa hgogahohg agahoagooh ogghahaag

ahgogohaoa hgogahohg agahoagooh ogghahaag

ahgogohaoa hgogahohg agahoagooh ogghahaag

ahgogohaoa hgogahohg agahoagooh ogghahaag

ahgogohaoa hgogahohg agahoagooh ogghahaag

ahgogohaoa hgogahohg agahoagooh ogghahaag

PRINTED
IN
U.S.A. 6-7-'44

1

Trial proof sheets of Tippecanoe, 1944, 22.8 x 15.3 cm; 1946, 15.2 x 28 cm

separation from Beacon Street and the Province Club? There is a tendency among non-New Englanders, we believe, to associate Bostonese—at least Bostonese of the Apley brand—with an English accent of broad “a’s,” slow syllables and shortened vowels. But a writer in a current bulletin of “The Atlantic Monthly” warns New Yorkers (during the vocal presence of Mr. Apley on Forty-fifth Street) against believing that an English accent marked the Apley circle. The true Back Bay phonetics, according to “The Atlantic” bulletin, are an elusive compound of “one part Boston, one part Harvard and one part hick.”

We are inclined to agree with this singularly acute definition of the upper-class Boston sound track. However affected by a Halifax Tory past or an Adams family luster, however moulded or transformed by the Harvard Yard, there has always existed, we think, a certain north of Boston influence in Boston speech, drifting there, perhaps, from the hills of New Hampshire and

from Beacon Street and the Province Club? There is a tendency among non-New Englanders, we believe, to associate Bostonese—at least Bostonese of the Apley brand—with an English accent of broad “a’s,” slow syllables and shortened vowels. But a writer in a current bulletin of “The Atlantic Monthly” warns New Yorkers (during the vocal presence of Mr. Apley on Forty-fifth Street) against believing that an English accent marked the Apley circle. The true Back Bay phonetics, according to “The Atlantic” bulletin, are an elusive compound of “one part Boston, one part Harvard and one part hick.”

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It is, one likes to think, the authentic Yankee flavor in phonetics, with grass roots in such places as the Lexington Green, the Concord meadows and the arm of the Cape. Thomas Carlyle was able to isolate it in the

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

FIRST SETUP OF
EXPERIMENTAL
TWO HUNDRED EIGHTY-SEVEN
MARCH MCMXLVI

*Copyright, mcmxlvii
by Mergenthaler Linotype Company
printed in U. S. A.*

IT IS A SINGULAR THING THAT THE ENGLISH language is always printed in types that are, in actual fact, letters of a foreign tongue. The minuscule, "lower-case" roman alphabet universally used in printing English is not an English alphabet at all; and when English is set in it the language suffers a disability—a disability summed up in the word "roman."

No essentially English letter has existed since the passing of the English-Irish book-hands of the eighth and ninth centuries. (Which English-Irish scripts, be it noted, were requisitioned by Charlemagne's reformers, A.D. Eight Hundred, to serve as models for a new and improved book-hand . . . and lost their English qualities in the wash of the Latin stream.)

The roman alphabet is a smooth, easy-flowing sign-vehicle for the recording and reading of Latin, and for the reading of the Romance languages that grew out of Latin—it evolved in the service of those languages, and

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

they are those whom the madness of P. Clodius has trained up, and supported by plunder, firing of houses, and every species of public mischief; who were spirited up by the speeches of yesterday, to dictate to you what sentence you should pass. If these should chance to raise any clamour, it will only make you cautious how you part with a citizen who always despised that crew, and their loudest threatenings, where your safety was concerned. Act with spirit then, my lords; and if you ever entertained any fears, dismiss them all. For if ever you had it in your power to determine in favour of brave and worthy men, or of deserving citizens; in a word, if ever any occasion was presented to a number of persons selected from the most illustrious orders, of declaring, by their actions and their votes, that regard for the brave and virtuous, which they had often expressed by their looks and words; now is the time for you to exert this power, in determining whether we, who have ever been devoted to your authority, shall spend the remainder of our days in grief and misery; or after having been so long insulted by the most abandoned citizens, shall at last, through your means, by your fidelity, virtue and wisdom, recover our wonted life and vigour. For what, my lords, can be mentioned or conceived more grievous to us both, what more vexatious or trying, than that we, who entered into the service of our country from the hopes of the highest honours, cannot even be free from the apprehensions of the severest punishments? For my own part, I always took it for granted, that the other storms and tempests which are usually raised in popular tumults would beat upon Milo, because he has constantly approved himself the friend of good men, in opposition to the bad; but in a public trial, where the most illustrious persons of all the orders of the state were to sit as judges, I never imagined that Milo's enemies could have entertained the least hope not only of destroying his safety, while such persons were upon the bench, but even of giv-

COMPARE ENGLISH WITH LATIN

quos P. Clodii furor rapinis, incendiis, et omnibus exitiis publicis pavit: qui histeria etiam concione incitati sunt, ut vobis voce praeirent, quid judicaretis; quorum clamor si quis forte fuerit, admonere vos debet, ut eum civem retineatis qui semper genus illud hominum, clamoresque maximos pro vestra salute neglexit. Quamobrem adeste animis, iudices, et timorem, si quem habetis, deponite. Nam si unquam de bonis et fortibus viris, si unquam de bene meritis civibus potestas vobis iudicandi fruit: si denique unquam locus amplissimorum ordinum delectis viris datus est, ubi sua studia erga fortes et bones cives, quae vultu et verbis saepe significassent, re et sentiis declararent: hoc profecto tempore eam potestatem omnem vos habetis, ut statuatis, utrum nos, qui semper vestrae auctoritati dediti fuimus, semper miseri lugeamus; an diu vexati a perditissimis civibus, aliquando per vos ac vestram fidem, virtutem, sapientiamque recreemur. Quid enim nobis duobus, iudices, laboriosius? quid magis sollicitum, magis exercitum dici aut fingi potest? qui spe amplissimorum praemiorum ad rempublicam adducti metu crudelissimorum suppliciorum carere non possumus. Equidem caeteras tempestates et procellas in illis duntaxat fluctibus concionum semper putavi Miloni esse subundas, quod semper pro bonis contra improbos senserat: in iudicio vero et in eo consilio, in quo ex cunctis ordinibus amplissimi viri iudicarent, nunquam existimavi spem ullam esse habituros Milonis inimicos, ad ejus non salutem modo extinguendam, sed etiam gloriam per tales viros infringendam. Quanquam in hac causa, iudices, T. Anni tribunatu, rebusque omnibus pro salute reipublicae gestis, ad hujus criminis defensionem non abutemur, nisi oculis videritis insidias Miloni a Clodio esse factas: nec deprecaturi sumus, ut crimen hoc nobis, multa propter praeclara in rempublicam merita condonetis: nec postulaturi, ut, si mors P. Clodii salus vestra fuerit, idcirco eam virtuti Milonis potius quam populi Romani felicitati assignetis; sin illius insidiae clariores hac luce fuerint, tum denique obsecrabo obtestaborque vos, iudices, si caetera amisimus, hoc saltem nobis ut relinquatur, ab inimicorum

There is indeed one set of men our inveterate enemies; they are those whom the madness of P. Clodius has trained up, and supported by plunder, firing of houses, and every species of public mischief; who were spirited up by the speeches of yesterday, to dictate to you what sentence you should pass. If these should chance to raise any clamour, it will only make you cautious how you part with a citizen who always despised that crew, and their loudest threatenings, where your safety was concerned. Act with spirit then, my lords; and if you ever entertained any fears, dismiss them all. For if ever you had it in your power to determine in favour of brave and worthy men, or of deserving citizens; in a word, if ever any occasion was presented to a number of persons selected from the most illustrious orders, of declaring, by their actions and their votes, that regard for the brave and virtuous, which they had often expressed by their looks and words; now is the time for you to exert this power, in determining whether we, who have ever been devoted to your authority, shall spend the remainder of our days in grief and misery; or after having been so long insulted by the most abandoned citizens, shall at last, through your means, by your fidelity, virtue and wisdom, recover our wonted life and vigour. For what, my lords, can be mentioned or conceived more grievous to us both, what more vexatious or trying, than that we, who entered into the service of our country from the hopes of the highest honours, cannot even be free from the apprehensions of the severest punishments? For my own part, I always took it for granted, that the other storms and tempests which are usually raised in popular tumults would beat upon Milo, because he has constantly approved himself the friend of good men, in opposition to the bad; but in a public trial, where the most illustrious persons of all the orders of the state were to sit as judges, I never imagined that Milo's enemies could have entertained the least hope not only of destroying his safety, while such persons were upon the bench, but even of giving the least stain to his honour. In this cause, my lords,

ROMAN LOWER-CASE

There is indeed one set of men our inveterate enemies; they are those whom the madness of P. Clodius has trained up, and supported by plunder, firing of houses, and every species of public mischief; who were spirited up by the speeches of yesterday, to dictate to you what sentence you should pass. If these should chance to raise any clamour, it will only make you cautious how you part with a citizen who always despised that crew, and their loudest threatenings, where your safety was concerned. Act with spirit then, my lords; and if you ever entertained any fears, dismiss them all. For if ever you had it in your power to determine in favour of brave and worthy men, or of deserving citizens; in a word, if ever any occasion was presented to a number of persons selected from the most illustrious orders, of declaring, by their actions and their votes, that regard for the brave and virtuous, which they had often expressed by their looks and words; now is the time for you to exert this power, in determining whether we, who have ever been devoted to your authority, shall spend the remainder of our days in grief and misery; or after having been so long insulted by the most abandoned citizens, shall at last, through your means, by your fidelity, virtue and wisdom, recover our wonted life and vigour. For what, my lords, can be mentioned or conceived more grievous to us both, what more vexatious or trying, than that we, who entered into the service of our country from the hopes of the highest honours, cannot even be free from the apprehensions of the severest punishments? For my own part, I always took it for granted, that the other storms and tempests which are usually raised in popular tumults would beat upon Milo, because he has constantly approved himself the friend of good men, in opposition to the bad; but in a public trial, where the most illustrious persons of all the orders of the state were to sit as judges, I never imagined that Milo's enemies could have entertained the least hope not only of destroying his safety, while such persons were upon the bench, but even of giving the least stain to his honour. In this cause, my lords,

THE SAME TEXT WITH "ENGLISH" LOWER-CASE

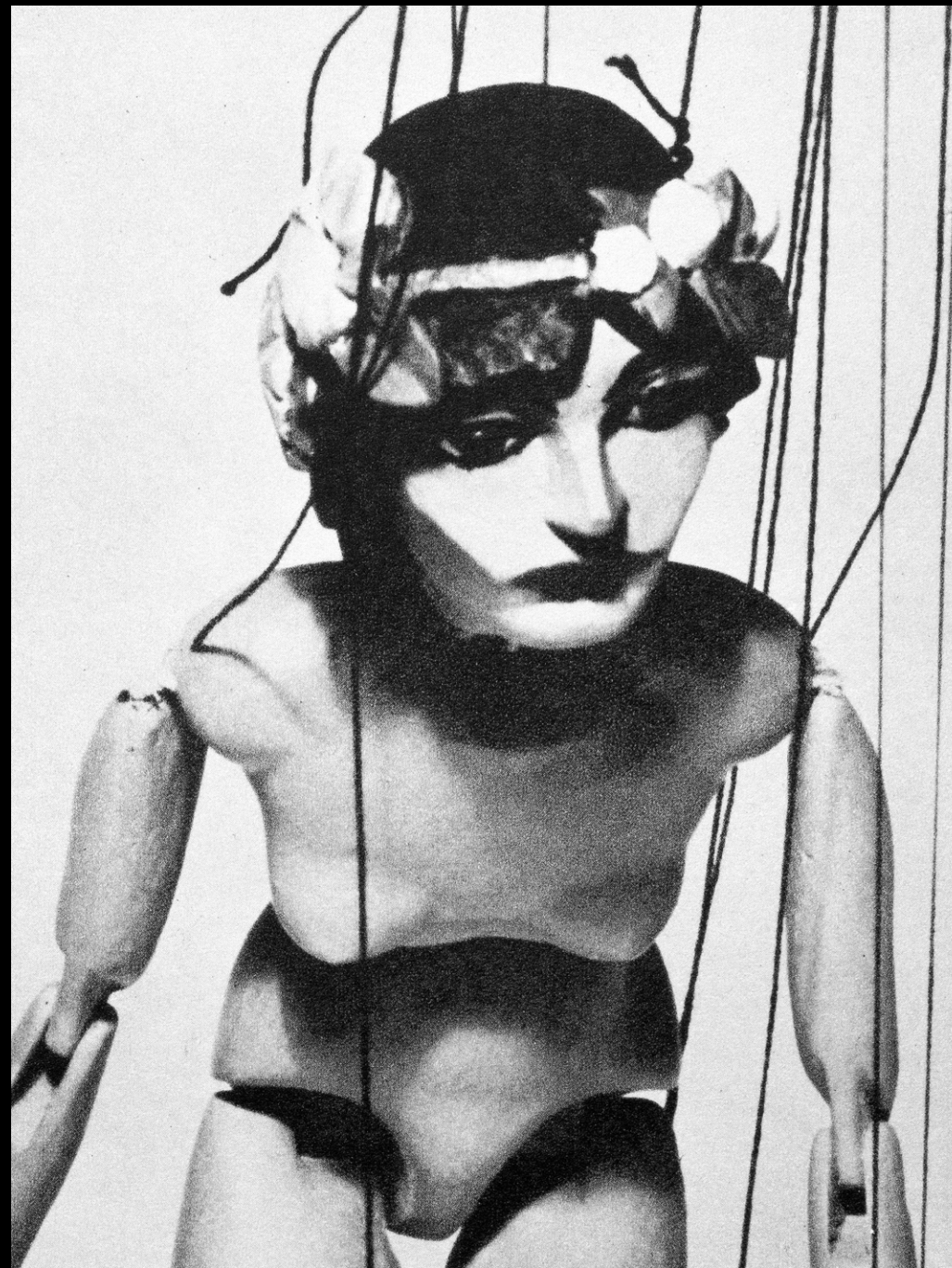
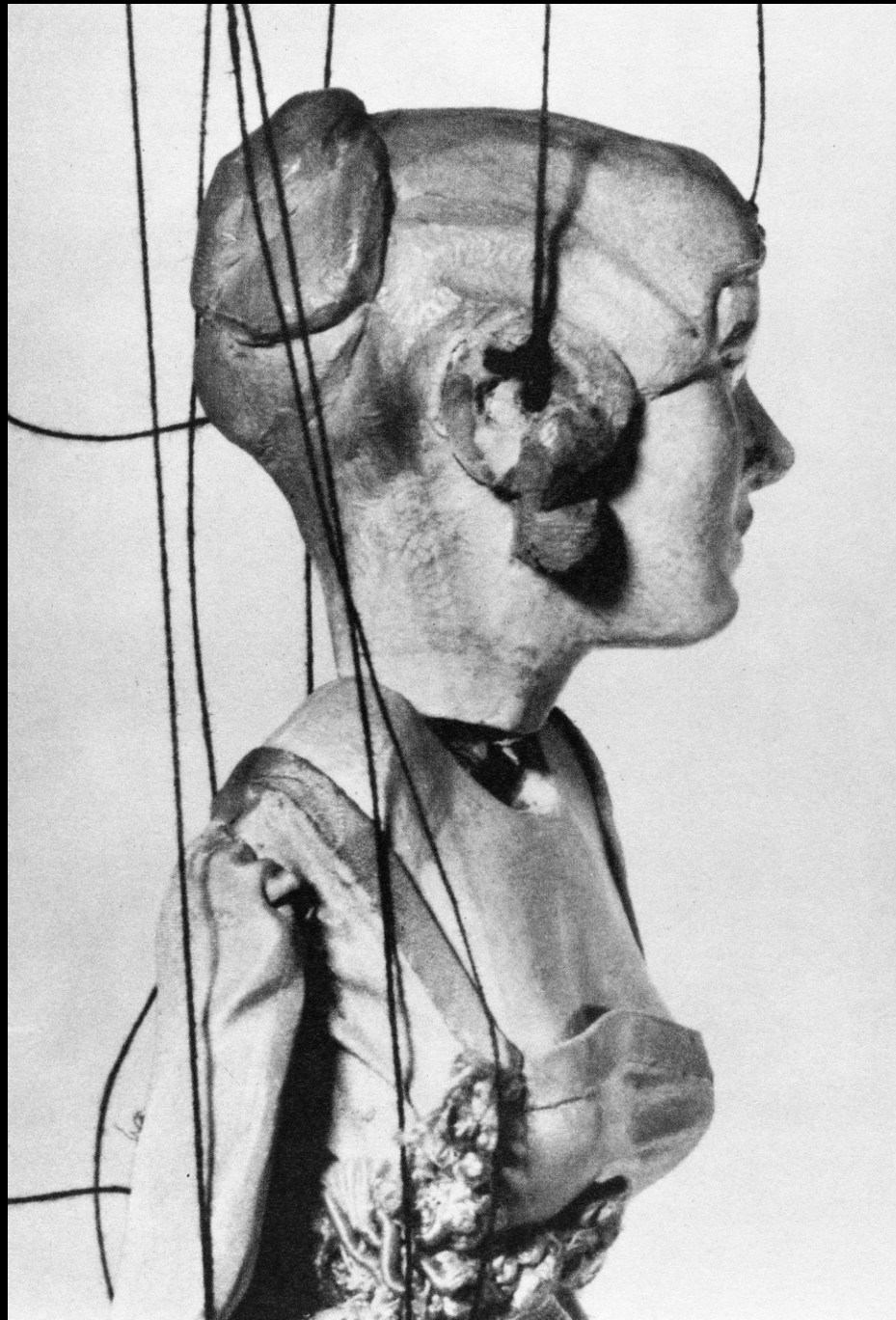
42-POINT DWIGGINS INITIALS

Q R S T U
V W X Y Z

48-POINT DWIGGINS INITIALS

A B C D
E F G H I
J K L M N
O P Q R S
T U V W
X Y Z

yyyyyyyyyyyyyyyyyy
 A dy A dy A dy A dy
 A dy A dy A dy A dy
 A A A A A A A A A A
 A A A A A A A
 d d d d d d d d d d d d d d d d



Details of marionettes from *The Dwiggin's Marionettes* by Dorothy Abbe, Abrams, New York, 1970; Cover label, *The Time Machine*, 1931

How
will it
print?

13 WARREN ADVERTISEMENTS that
will appear during the year 1926 in
the SATURDAY EVENING POST, COLLIERS

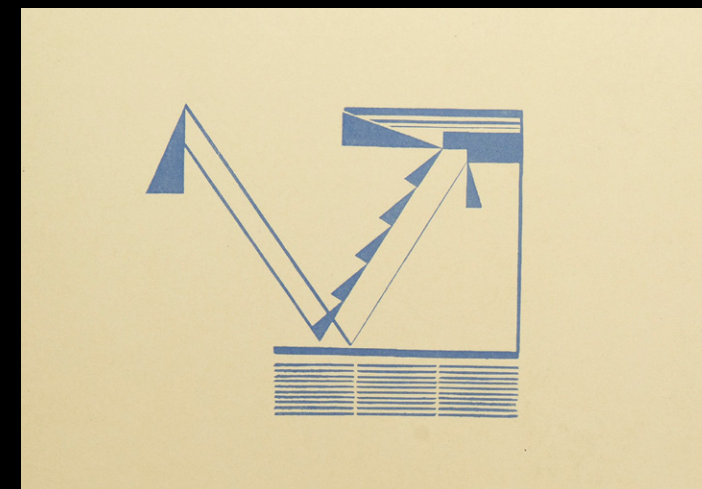
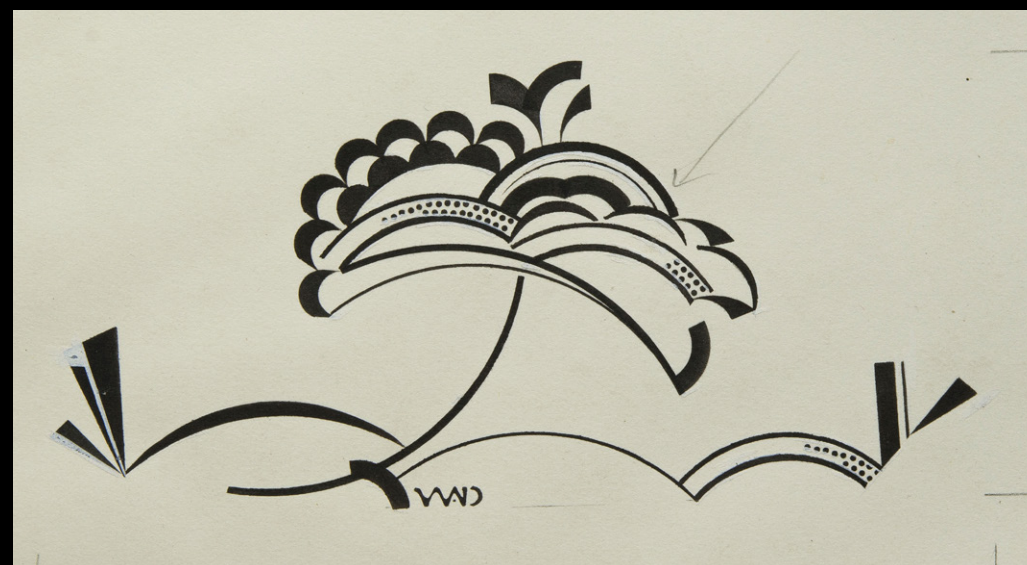
One More Spring

Accent on Living

Corporate Seal of said Bank

*When business steps up=
we'll get our share*

BIRDS, FISHES AND INSECTS. In consequence, when I
am eighty, I shall have made still more pro-
gress; at ninety I shall penetrate the mystery
of things; at a hundred I shall certainly have
reached a marvelous stage, and when I am a
hundred and ten everything I do, be it but a
dot or a line, will be alive.



Assorted modular ornaments



“It was a grand adventure
I am content”

EPITAPH

Thank You!
Rob Saunders
LetterformArchive.org
@LettArc

Thanks to Tânia Raposo & Sun Helen Isdahl Kalvenes for their help in preparing this presentation and PDF, Bruce Kennett & Paul Shaw for their helpful comments, and Toshi Omagari for the Metro Nova font used in the captions. Copyright © 2013 Rob Saunders.